



NOW THEN.

SARA SAEDI. INDIE GAMING. ESNERINE.
A MAGAZINE FOR SHEFFIELD. ISSUE 68. FREE.



NOW THEN

IS A **FREE** , **INDEPENDENT MAGAZINE PUBLISHED IN SHEFFIELD AND MANCHESTER. IT IS ALL ABOUT SUPPORTING INDEPENDENCE IN ART** , **TRADE AND CITIZEN JOURNALISM** . **LOCAL PEOPLE ARE STRONGLY ENCOURAGED TO CONTRIBUTE AND EACH MAGAZINE INCLUDES ARTWORK FROM A DIFFERENT FEATURED ARTIST** .

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EDITORIAL.

This month we have an art feature from LA-based graphic illustrator Sara Saedi. Sara's work is sharp and elegant, with a real focus placed on colour palettes and symmetry. As you know we like to mix up our art from one month to the next, so it's a refreshing change for us.

Loads of engaging articles and reviews this month, but in particular I would recommend reading John Maiden's exploration of Basic Income, Max Everett and Geoff Mackay's piece on Don Valley Stadium, and Jay Baker's article on mainstream media.

We are also proud to feature an in-depth interview with Canadian classical collective Esmerine, who will be playing at an event hosted by us in conjunction with Opus Acoustics at Sheffield Cathedral on Saturday 7th December. Featuring members of Godspeed You! Black Emperor and Silver Mt Zion, trust me when I say this is not a show to be missed. Tickets are priced at £13 and can be bought on the Sheffield Cathedral website.

If you want to get involved in Now Then or chat about anything featured in the magazine, drop me a line.

SAM.
sam@nowthenmagazine.com

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

It's about supporting the things that make a community what it is – creativity, cooperation, collaboration, conscience and consciousness.

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NOW THEN 68, NOVEMBER 2013. MAKING THE LANTERN SWAY.

5 // LOCALCHECK.
LaDIYfest.

7 // DON VALLEY.
The Last Lap.

9 // BASIC INCOME.
Restructuring The Economy.

11 // GAMING.
Local Indie Game Development.

13 // MEDIA.
How Mainstream Media Has Failed Us.

14 // FOOD.
Pop Up Pantry.

18 // WORD LIFE.
Joe Kriss / James McLoughlin / Mark Greene.

23 // NEWSTHUMP.
Giving the News a Good Hiding.

28 // SARA SAEDI.
Sharp and elegant digital illustration.

35 // SOUND.
Making The Lantern Sway.

36 // LIVE.
Manchester Camerata / Chvrches / Slim Chance / Listings.

38 // ALBUMS.
Four Tet / Recondite / The Gifted / BADVinyl001.

40 // ESMERINE.
Canadian classical collective prepare for Sheffield Cathedral.

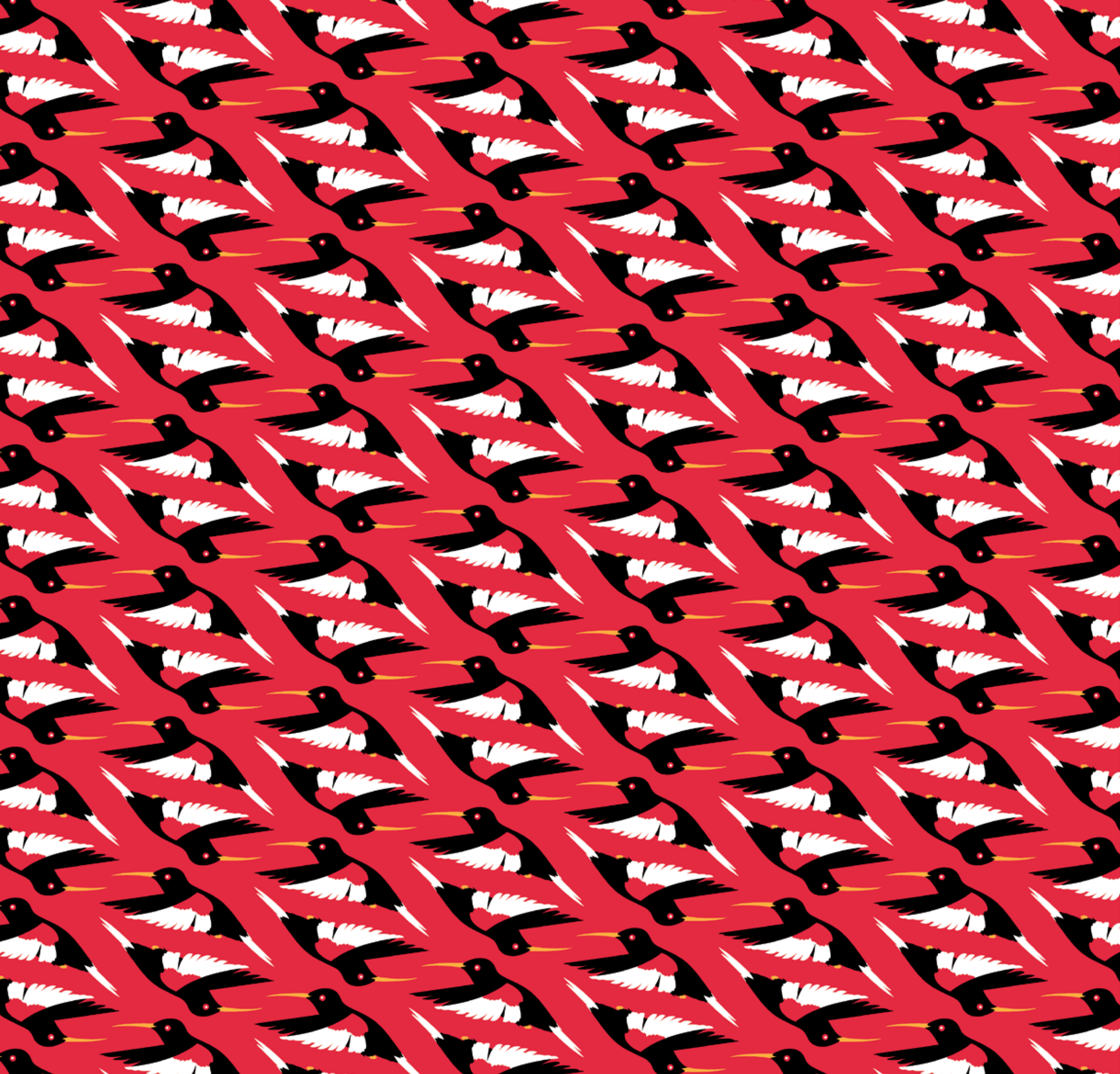
42 // FILMREEL.
David Lynch's Dirty Dreams.

46 // FAVOURITES.
Our pick of the bunch.

48 // SHEFFIELD SUPPORT SERVICES.
Essential Services in Sheffield.

Evolutionprint





LOCALCHECK.

LADIYFEST 2013.
HOSTED BY ALT-SHEFF.

This month LaDIYfest happens in Sheffield. A joyful blend of music, fun and workshops, it's run by a volunteer army of women and men who love to party and combat gender inequality and oppression of all kinds. DIY, anti-capitalist and community-based, it highlights female and LGBTQ art and activism, promoting social change in a non-discriminatory environment.

It's more of a global movement than a festival. The actual festival is on Saturday 30th November but they run events all year round. The 2013 workshops will touch on topics including Men in Feminism, Women and Anti-Fascism, and Sex Work Solidarity. The evening gig kicks off at the Red House at 8pm with four bands and DJs. Funds raised will go to the Ugly Mugs scheme, which helps sex workers - female, male or transgender - with warnings about dangerous individuals who are a threat to them. LaDIYfest is also holding film evenings, screening classic 90s queer and feminist films every month until Christmas.

It would be "a blooming good idea if everyone was treated equally regardless of their gender", says a review of a new book called **Reclaiming the F Word: Feminism Today**. After years of campaigning for women's rights and gay rights, why isn't this all sorted? The war is still being waged, and equality may even be in retreat.

Take pornography. If it was just pictures of people naked it wouldn't be so bad, but these days porn goes much further - quite unlike the posing pin-ups of yesteryear - and with it comes language that conditions the male mind to enjoy seeing abuse. Any parent with hope for the growing freedoms of the next generation must ask themselves, where is this leading?

Crime is generally falling in Britain, but reported rape appears to be rising. Some young people see violence as a normal part of relationships. Misogynistic lyrics still permeate music culture. Sure, music has always cruised the bleeding edge of acceptability to excite fans and scandalise parents, but songs celebrating exploitative, violent, manipulative relationships are unjustifiable. If it's intended as irony or critique, isn't that likely to go over the heads of kids?

While the middle-class media targets hijabs and women in the boardroom, grassroots domestic violence, sexual harassment and assault continue like some atrocious guerilla war. The word 'gay' continues to be a general term of abuse in the classroom. Obviously something is very wrong in our society. Attitudes and behaviours need to change. Men are also twisted and harmed by sexism and gender roles. Liberation of men is an equally necessary part of feminism.

Cher - yes, the singer - campaigns in the US against the closure of abortion clinics. Abortion divides opinions, but in some poor communities these clinics are the only services for women's health, contraception advice and tests like mammograms, so it matters a lot. In cases of pregnancy through rape, say, or where birth complications would bring a serious risk of death, abortion is generally accepted. But there is a mean streak in the Republican right that disagrees. By stalking and harassing clinic workers, constantly lobbying and using every obscure rule possible, they are closing clinics, one after the other. And what starts in America has a sneaky tendency to appear in Britain in one form or another.

Civil rights aren't automatic. They have been fought for by our parents and grandparents, but they can be peeled away by nasty attitudes or powerful people with enough money to influence policy. Challenging oppression is a constant call to arms. If you're not angry, you haven't been paying attention.

laDIYfestsheffield.wordpress.com
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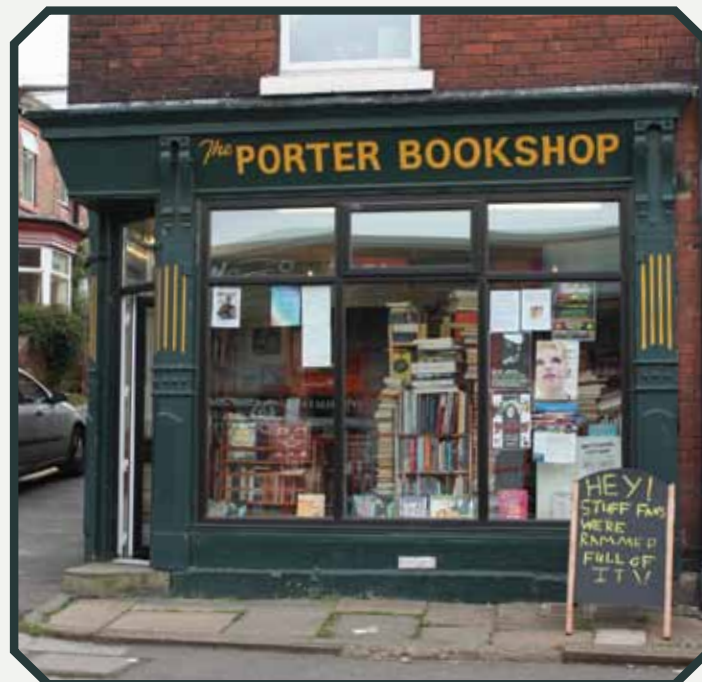
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DON VALLEY.

THE LAST LAP.
MAX EVERETT AND GEOFF MACKAY.

Many of us were shocked when it was announced that Sheffield City Council was looking to get rid of Don Valley Stadium. This may be because the current urban grain of Sheffield has settled into what we know it to be today, and Attercliffe in particular is now known for the stadium and Sheffield Arena. Sadly Don Valley Stadium closed its doors for good at the end of September.

Even the fact that it was the home of our own Olympic hero, Jessica Ennis, couldn't sway the council's decision. The reason they gave was that the stadium cost too much to run and maintain and they couldn't afford it anymore. Why does there seem to be no other option for this landmark building, even though it has become a valuable asset to the community?

We believe that, although Don Valley Stadium and Sheffield Arena are recent additions to the city, they are now part of its identity. If we cast our gaze back to the 80s and consider the origins of these places, Attercliffe and Sheffield as a whole looked very different. The city was in serious decline due to the collapse of industry. The crippling effects of this downturn thrust industrial parts of Sheffield into a state of widespread unemployment and dereliction.

These conditions left Sheffield badly in need of a makeover, so the leaders of the council embarked on a quest. They sought out a high-profile cause to drive their plans to regenerate these areas. Consequently the plan to bid for the 1991 World Student Games was hatched, and Sheffield won the bid with ease, apparently because nobody else bid for it. The story goes that the Games came and went in July and August 1991, leaving the city with an outstanding bill of £147 million and a handful of built assets which included the world-class sporting facilities at Don Valley Stadium, Ponds Forge and Sheffield Arena.

According to the council, the outstanding bill now sits at a whopping £650 million due to a number of major re-finances. This seems a preposterous amount for a stadium built over 20 years ago, with the council claiming that only half of that figure has been paid back since the games. The people of Sheffield paid for the running of the stadium through council tax and it was one of the city's major public venues. It

hosted a vast array of events, from national and international athletics meets to serving as an asset for universities, colleges, schools and the wider community. It was also home to Sheffield Eagles Rugby Club and hosted large scale entertainment events. The club's chief said last year that the writing was already on the wall after politicians failed to name the stadium after Jess Ennis, as this was her stadium and could have promoted the clubs using it no end.

A group application from the Friends of Don Valley Stadium was recently turned down by the council as supposedly it didn't meet the current criteria to warrant the stadium being registered as a community asset of value. The council said that they appreciated what the Friends had put forward, but would have to look to other options. They went on to say that because it is costing £5,000 per week in expenses, it will be demolished before Christmas. There is currently a campaign to save the stadium – petition at saveourstadium.co.uk – but it would appear the bell has already gone for the last lap.

Sheffield Council also recently announced possible plans to redevelop the stadium site into a £40m 'Sports and Wellbeing Park', including a new rugby stadium. Partners in the project include both universities, Sheffield Teaching Hospitals, the NHS Foundation Trust, the Local Enterprise Partnership and Sport England. But at a time like this, will the project ever materialise? Further money has been spent at Woodburn Road athletics ground to improve facilities in anticipation of trying to keep Jess Ennis here in Sheffield. This is all very well, but will it provide the same kind of inspiration for kids starting out in athletics?

The plight of Don Valley is down to central government instructing local councils to review their assets and sell off any family silver that is deemed to be surplus. If councils keep selling off their assets there will be nothing in the future for them to borrow against, crippling further future public development and turning the councils into nothing but places of service management.

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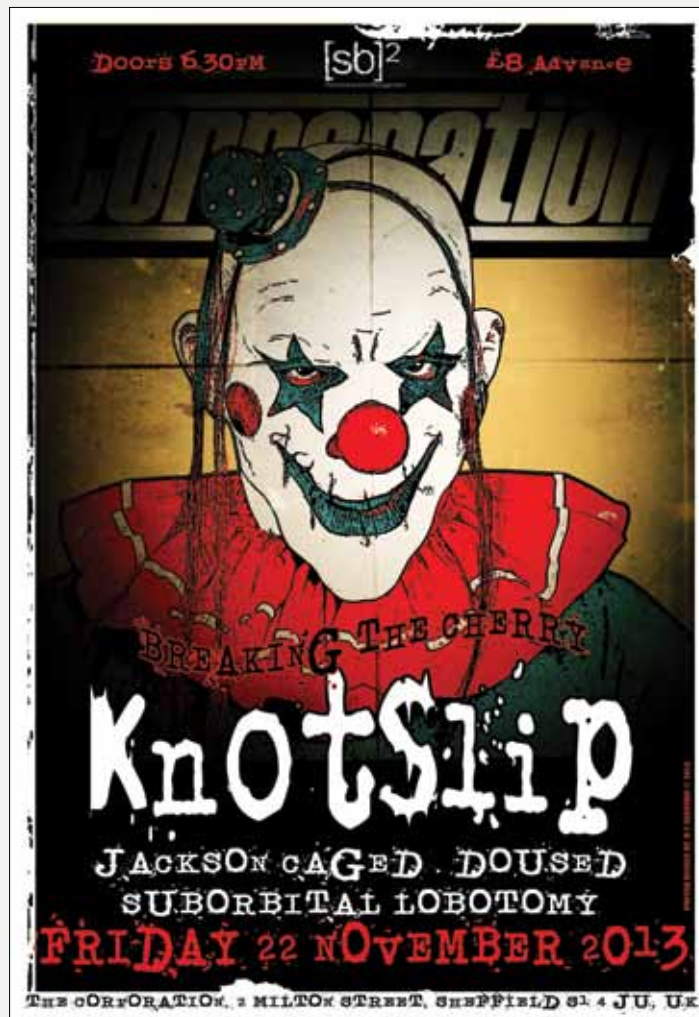
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BASIC INCOME.

RESTRUCTURING THE ECONOMY.
JON MAIDEN.

In a climate of savage cuts to welfare and public services it would hardly seem the time to propose giving every adult in the country a £1,700 cheque every month for doing absolutely nothing. But the Swiss will soon vote on whether to do just that.

Activists have secured sufficient support for a 2,500 Swiss franc universal Basic Income to trigger a referendum on its introduction – the first of its kind anywhere in the world. The proposed Basic Income would be entirely unconditional and given to every citizen regardless of whether they are rich or poor.

It's a bold proposal aimed at guaranteeing a reasonably comfortable living for all citizens, eradicating poverty, granting more freedom to each individual to determine their own lives and strengthening the participation of all in society.

Meanwhile, back in the UK, our economy may be slowly recovering but we are still experiencing high unemployment and unprecedented levels of underemployment. Living standards continue to plummet as wages fall in real terms and it's now estimated that 500,000 people are using food banks. The Red Cross has set up emergency food provision for the first time since the war.

Our fixation with perpetual growth and over-consumption continues to take us further down the road of social and environmental destruction. Our connection between 'more' and 'better' has become fundamentally broken.

Whether you favour austerity or stimulus spending, neither approach is likely to bring about the desired restructuring of our economy, away from one which is solely dependent on growth and towards one which values the things that really matter to people, like health, happiness, equality and meaningful employment. Could the introduction of a Basic Income offer a new route out of the multiple crises we face and aid the transition away from growth dependence?

Variations of a universal Basic Income have already been trialled in various countries, including India, Canada, Namibia, Brazil and also in Alaska, and the results have generally been positive. Many critics believed that a Basic Income would lead to reduced productivity, but the pilot projects actually found the opposite to be true – a Basic Income frees people up to improve their skills and their efforts and do something that actually makes a bigger overall contribution to society.

Other potential benefits include better work opportunities as a result of people being more able to afford education or business start-ups, more balanced power in the labour market as a result of not needing work out of desperation, and reduced crime as a result of lower levels of deprivation, while social justice is achieved efficiently and automatically with less dependency on charity and welfare.

In terms of cost, the Basic Income Earth Network (BIEN) has produced several fully-financed proposals showing Basic Income to have a lower overall cost than means-tested social welfare benefits. The increase in income amongst those who have a higher propensity to spend would also have a strong stimulus effect.

But, more importantly, with a guaranteed basic income many people would opt for a shorter working week, helping to address a number of interlinked problems: overwork, unemployment, over-consumption, low well-being and the lack of time to live sustainably, care for each other and enjoy life. It would therefore help to create a steady state, rather than a growth-dependent economy.

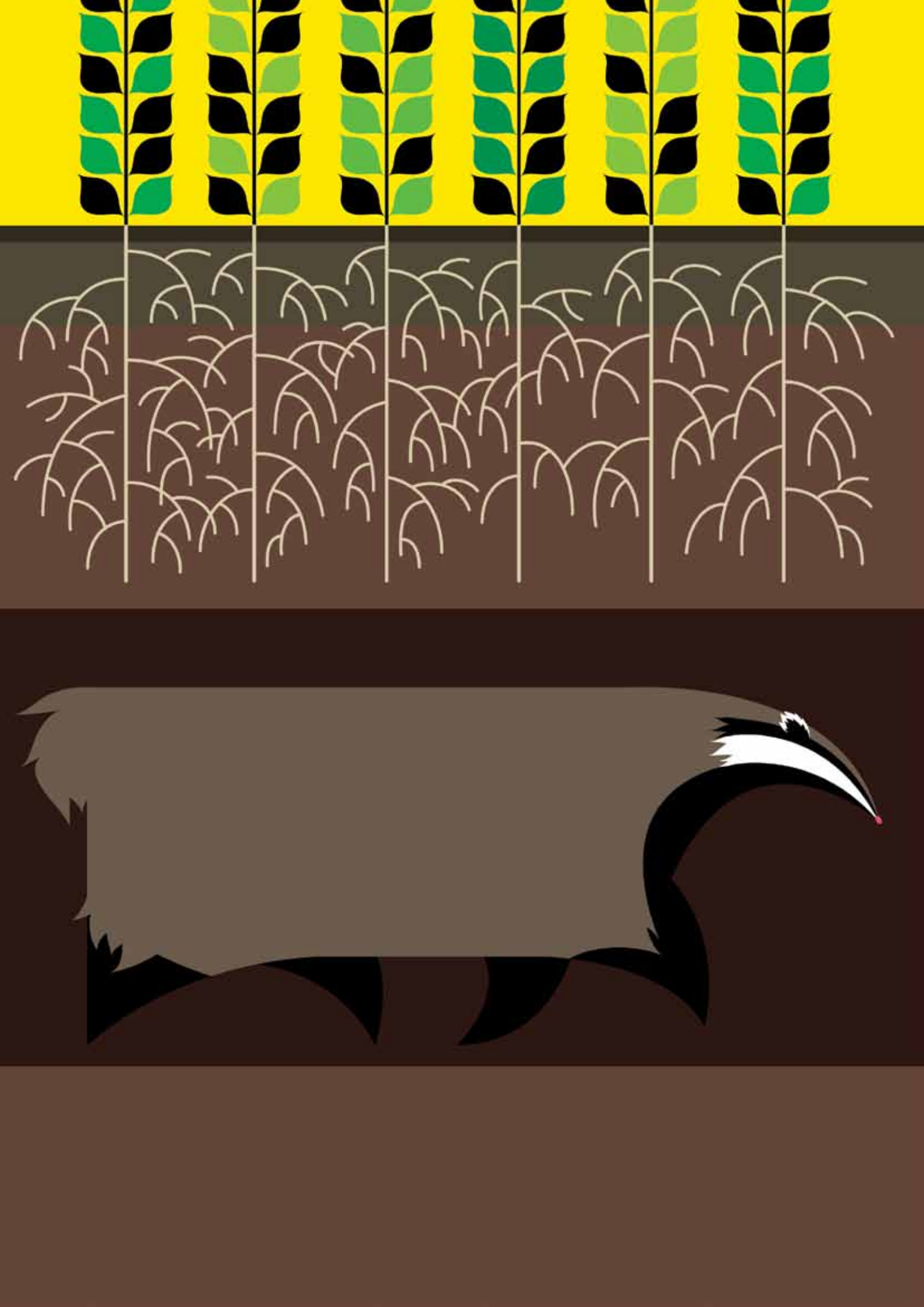
There are Basic Income movements all over the world and proposals vary considerably. The idea has been around for decades but since the financial crisis, and the world slowly waking up to the astonishing levels of inequality that exist, it has started to gain more traction. At the time of writing there is no date for the Swiss referendum, but if the vote is in favour it could mark a turning point in the approach to welfare around the world. A recent YouGov poll showed that 74% of Brits believe the state should provide a decent minimum income for all.

Basic Income would not be a divisive right-left issue. It would be popular with the left, as it would prevent people from falling through the cracks of a complex system of individual benefits, and it would be popular with the right, as it would mean the end of some or all existing benefits, depending on the eventual amount paid.

Welfare has become a dirty word in this country and the welfare state is under systematic attack by all major parties. Unlike any other policy, Basic Income has the potential to unite, in principle at least, the whole population and parties across the political spectrum. With all the talk of right and left, and none of right and wrong, few could argue that the introduction of a Basic Income is simply the right thing to do.

basicincome.org





GAMING.

LOCAL INDIE GAME DEVELOPMENT.
KIERAN WADE.

Video games have increasingly become a part of mainstream culture over the last two decades, attracting more and more attention from a wider demographic. But while big companies like EA churn out games left, right and centre, there are thousands of small groups who throw themselves into self-initiated projects, whether it be for personal achievement, fulfilling a hobby or to make a living.

With the popularity of independently developed games constantly on the rise, the industry has seen its fair share of successful indie games alongside the less fortunate ones. Since the launch of PC game distribution platform Steam, indie developers have been able to get their content out to the world much more easily. Alongside PlayStation Network and Xbox Live Arcade, Steam enables many developers to create a game of their own and release it to the entire world.

What does Sheffield have to do with any of this? Well, it turns out there are various studios dotted around the city dedicated to indie game development.

You might have heard of Eufhoria (previously known as Dyson), the indie game developed by Sheffield-based studio Tuna, which made an impact on the industry back in 2009 with its initial release on Microsoft Windows. Since then it's been released on iOS, Android, Steam and PlayStation Network. There's even a Japanese version for PlayStation Mobile.

Eufhoria was created by Alex May, Rudolf Kremers and Brian Grainger. Amazingly, three people created a game that would go on to be recognised as one of the best indie releases to date.

Eufhoria puts the player in charge of seedlings, whose mission it is to expand the existing colony. To do this they must take control of numerous asteroids, planting what are known as Dyson trees in order for more seedlings to spawn, so they can create even more trees to increase the population.

But don't let the simplicity of the concept fool you – this game is actually far more advanced than meets the eye. Spanning over 25 missions, Eufhoria is built around a style of gameplay you're probably not used to, but it works very well. Each level is randomly generated, making for large replay value. There is strategy involved – where to place your seedlings next, which asteroid is worth taking over first, and so forth – but at its core this isn't a game so much as a unique experience that immerses the player in a beautiful fantasy world.

Eufhoria doesn't need the best visuals or cutting-edge technology to give players an enjoyable experience, and in fact this is what makes indie games stand out. Many offer unique elements not found in mainstream gaming, and for that it's worth recognising the time and effort put into these projects.

I spoke with Alex Amsel at Tuna about Eufhoria and indie gaming culture.

What were the inspirations behind Eufhoria?

It came about because of a competition on an indie game developer forum. You had a month to do it. Eufhoria didn't win actually, but people kind of liked it, so the original two guys started developing it and it became a much bigger game on lots of platforms.

The very first version of Eufhoria was done part-time. The difficult stuff was making all the visuals look nice. It's not 3D in the traditional sense. It's procedural rendering. Procedural content is instead of having an artist design your artwork, the content is a result of code.

Did you expect the game to do as well as it has done?

No-one expected it. It's done it twice actually – the first time it did well was on Steam, and the second time around, once it was released on iPad, it's just done amazingly well. There never was a plan, I have to say.

What is it like creating an entire game yourself?

When you're in control of what you're making, it's great because you can actually spend the time polishing it up and making the changes that will make the game better, without having to be too concerned about keeping businessmen happy or being out on a certain date.

Eufhoria was ready to come out a few months before it did on iPad. It's a big collaboration and we weren't as involved at the start, so we asked Alex [May] and Rudolf who started it whether we could actually not release it for Christmas and make it better. They said go ahead, and we've seen all the rewards from that. If it had been with a publisher we couldn't have done that – it would've come out and it would've had more bugs in.

Is there going to be a Eufhoria 2?

There's Eufhoria Adventures, a spin-off game, which is going to be on PlayStation Mobile first. It will go on to all major platforms from next year.

Sheffield indie company Shindig – “an informal collective of predominantly Sheffield-based game developers” – plays host to some of the most promising indie studios in the city, including Robot/Lizard, Games Faction, David Walters Development, Tuna and Mr Qwak.

Games Faction – responsible for Storm The Train, Inkvaders, Trigger Happy Christmas and Project Aftermath – have played a huge role in the recent uprising of indie development throughout the city, helping developers create their own game through the Work With Games Faction project.

Sheffield Hallam University currently offers a course in games design, giving students the chance to work with over 30 professional Playstation development kits. This only strengthens the current roster of developers in Sheffield, encouraging people with creative talent to put it to good use in the industry.

Take a look at these games and you'll notice the time and effort put into them. Most large developers will have hundreds of staff working on a single project for several years. These small indie studios have nowhere near that amount of resources, yet continue to create some of the most unique, engaging and entertaining games on the market.

tunahq.com
shindigdev.com
gamesfaction.com



MEDIA.

HOW MAINSTREAM MEDIA HAS FAILED US.
JAY BAKER.

Two memories of my South Yorkshire childhood devastated my trust in the mainstream media as I grew older, and formed a viewpoint that I’ve maintained and lived for ever since: Britain needs grassroots, alternative media to enjoy a healthy democracy.

The first memory was of the Battle of Orgreave in the summer of 1984. It was during the miners’ strikes, when Margaret Thatcher’s Conservative government, using a scheme hatched by Tory Nicholas Ridley, were attempting to close coal mines and throw miners on the dole for daring to have unionised jobs under a regime determined to weaken workers’ rights.

The Ridley Plan detailed how police squadrons from the south would be brought up to northern mining towns to break the spirit of striking miners, fighting for their livelihoods with no alternative in sight. Sure enough, the plans were put into action and the police clashed with miners at Orgreave.

On the BBC, footage showed miners throwing rocks at police, who seemingly retaliated on horseback, swinging truncheons at anything that moved, as evidenced by the now-infamous image of a cowering Lesley Boulton holding her camera as a mounted policeman swings a baton towards her.

The reality was far worse. The BBC had edited the footage to paint a picture in direct opposition to the truth. The mounted police had in fact set about attacking the striking miners, who were the ones retaliating by picking up whatever they could find to defend themselves. Nonetheless, the miners may never have recovered from this kind of propaganda, and the rest, as they say, is history.

The second memory is of the Hillsborough disaster, where 96 football fans died, and the horrific images in the newspapers the days following, alongside claims by The Sun that the dying supporters’ fellow Liverpool fans had not only caused the incident, but had picked their pockets and urinated on them.

Again, none of this was true, and it later emerged that certain members of our very own South Yorkshire Police were far more responsible for the tragedy than had initially been revealed. But it didn’t stop the ‘news’ paper presenting these appalling claims as facts at the time.

Police officers have helped me many times in my life, for which I’ll always be grateful. But I might be forgiven for my distrust in the police in my formative years as a result of these earlier memories. Irreparably damaged, though, was my faith in the mainstream media. Sadly, things haven’t changed. In fact, they’ve gotten worse.

The reporting of the build-up and actual invasion of Iraq was so poor that long-time investigative journalists like John Pilger have suggested that those reporters could be implicated in the legally questionable attack and the subsequent deaths of hundreds of thousands of innocent people. 175 of the editors working for Rupert Murdoch’s mass media network actively supported a war that so recklessly put our soldiers in harm’s way, ruined Tony Blair’s reputation, and sank George W Bush’s approval ratings to the lowest since Harry Truman’s in 1953.

Murdoch’s News International phone hacking scandal demonstrated the true depths to which many of these journalists are capable of sinking,

illegally accessing the details of the grieving families of dead soldiers in addition to the phones of politicians and celebrities. Harry Truman once said, “The buck stops here,” since he was in the White House, right at the top. But Murdoch escaped unscathed from the scandal, despite overseeing News International as part of his media empire.

Recently we had the Rothermere family’s Daily Mail claiming that Ed Miliband had a father who “hated Britain”. This from a family who befriended Adolf Hitler (‘Adolf The Great’, as founder Viscount Rothermere once called him) and whose newspapers supported the British Union of Fascists and the Blackshirts leader Oswald Mosley.

The Daily Mail sent one of its journalists to the memorial of Ed’s late uncle to dig for dirt. Today, their coverage is so far prejudiced and right-wing that it hasn’t exactly distanced itself from the ideologies of its 1930s fascism, regardless of how many editions it sells through celebrity gossip, puzzle pages, sports coverage and a handy TV guide.

More recently, a study by Cardiff University researchers found that in 2012 Conservative Party voices enjoyed four times as much BBC airtime as their opposition, even when taking into consideration the inevitable tradition of incumbents receiving more media coverage (when the Tories were in opposition, Labour were on the Beeb only twice as often as their opponents). So any ideas of BBC left-wing bias can be thrown away right there. In fact, again, the opposite is true.

Journalist Michael Pollan once said, “I believe perfect objectivity is an unrealistic goal. Fairness, however, is not.”

Today, the British population is subjected to the policies of the most right-wing government since the Second World War, with a staunch pro-privatisation agenda. Half of all the Conservative Party’s funds come from the banks that were bailed out to the tune of over a trillion pounds. The Tories haven’t pushed them for repayment, instead conveniently transferring private debt into public pots, and moving public wealth to the private sector. This is no secret – it is made very clear in Conservative Party rhetoric.

Even the BBC – that supposed bastion of true journalism – lets down its licence payers; by failing to press on the important issues, by failing to ask the challenging questions, and by failing to demand answers. They’re not part of the solution, they’re part of the problem, providing a platform for politicians to perpetuate myths that “there’s no money left” when the rich have gotten richer as the poor suffer.

In addition to setting up an alternative media organisation in SilenceBreaker Media, I’m planning a documentary that I hope will shatter myths and expose lies in the absence of responsible journalism holding power to account. Producing and distributing it will be a mammoth challenge, but one thing I do keep faith in is the belief that fundamentally, people are suckers for the truth.

silencebreakers.org
doncatraz.com

FOOD.

POP UP PANTRY.
CASSIE KILL.

This month sees the re-launch of Sheffield Markets in the new location on the Moor, so our foodie interviewee is Nick Copland, who is championing the Pop Up Pantry scheme in the new building, which will allow small food businesses to use the space for short periods of time.

Nick is a keen supporter of markets, local food and artisan cooking. His business, Shelf Life, works with smaller food businesses, as well as running projects for larger organisations. He has recently completed The Source Project in Leeds Kirkgate Market, where he worked with local artisan food businesses to prove that quality can be great value, and that markets are a great place to find high-quality produce.

Why are you so interested in markets?

Markets are unique retail environments. They are in some ways primal, fundamental commercial entities, but they are also amazing communities. Markets were the birthplace of retail and many of our familiar retail methods hark back to the city or town market. Markets today can be exciting, vibrant places where bargains are plentiful and quality, authenticity, character and community all thrive. When they are good they are the antidote to bland shopping centres and dreary high streets. They are a more human, diverse place to shop, and a place to find good value, discovery and inspiration.

What's the big deal with pop-ups all of a sudden?

The downturn on the high street and the tougher economy has created something of a crisis in retail. Landlords have been left with more empty shops than ever before, while more and more people have been looking to try their hand at food business without the risks of traditional rental – hence the 'pop-up' concept. On the one hand it has added huge variety, giving people the chance to try something new, and hone their skills so they can move up to something more permanent. On the other hand, just because a space can have a pop-up in it, doesn't always mean it is going to work.

Who is your local food hero?

I have a lot of local food heroes, so I couldn't choose just one, but they all have something in common – excitement. You can see it in their eyes, taste it in their food and it spreads like

wildfire when people share what they do. I like people who get excited by what they do. And when it comes to food you get to share it. It is still really, really hard to make it, even for a tiny food business. To make it while generating a genuine buzz takes a heroic effort, even if they look like they are having fun.

Where do you think the best market in the UK is?

People go on a lot about Borough Market in London, with its artisan food stalls and street food, as if it is some kind of standard that all others should be measured against, but it's easy to forget that it is not just the stalls that make a market. The buzz, the traders, the customers and the architecture... I am biased, because I have worked at Kirkgate Market in Leeds for so long, but I have to say it is my favourite. It is beautiful in parts, rough and run-down in others, full of real people and an amazing atmosphere. The more time you spend in your market the more you discover. Get to know your traders and every visit becomes a bit of an adventure.

What's the worst meal you've ever had?

I have cooked a few disasters in my time, but the worst thing I have ever eaten that I have actually bought as a meal was at Latitude Festival. I am sorry to say it was a vegan chick-pea burger, served ice cold in the middle, full of raw onion and gritty, undercooked chick peas, with vinegary hummus and wet, undressed leaves. I'm not vegan, and I get that vegan food is restricted of course, but last time I looked spices, chilli, good oil and basic cooking skills are not excluded. They seriously let the side down there. And no, I won't name names.

What's your favourite meal?

My favourite meal is not elaborate or remotely posh. It is bread and cheese. But not sliced white and Dairy Lea. Great bread is one of the most delicious and diverse pleasures there is. From sourdough to baguette, a proper, fresh loaf is a beautiful thing. Add some farmhouse cheese and you have the most classic combo. It could be cheddar, a blue, a pongy washed-rind – whatever. And if it is all made in Yorkshire, it's even better. That and a good ale – it's tough to beat.

Contact Nick on Twitter @verbalid to find out more, or search for 'Pop Up Pantry' on Facebook.



HEARTY CHICKEN STEW.

**RECIPE BY CASSIE KILL.
SERVES 4.**

4 drumsticks and 4 thighs (skin on, excess fat trimmed)
1 onion (chopped)
1 leek (chopped)
3 big potatoes (chopped)
2 carrots (chopped)
Olive oil
1 chicken stock cube
Fresh thyme, garlic and 1 bay leaf
Salt and pepper

Heat the oil in a large casserole dish and brown the chicken pieces all over on a medium to high heat. This may need to be done in two batches as they won't brown well if crowded. Roast in the oven for ten minutes if you like it extra crispy. Remove the chicken and fry the onion and leek on a reduced heat for a few minutes until starting to become soft. Chop or crush one clove of garlic and add to the mix for a final minute, stirring to avoid burning.

Add the chicken back into the dish, plus all the other vegetables, stock cube and enough hot water to cover it all. Pull the thyme leaves from the woody stems and add them. Chuck in the whole bay leaf and bring up to a gentle simmer. Season to taste with salt and pepper.

Cover and simmer for around 45 minutes, checking the chicken is well cooked throughout before serving. Check the seasoning and enjoy with a chunk of farmhouse bread.

PLUM CRUMBLE.

**RECIPE BY CASSIE KILL.
SERVES 4-6.**

12-15 large ripe plums (chopped, stones removed)
175g plain flour (sifted)
200g caster sugar
50g dark muscovado sugar
100g butter (chilled and cubed)
100g rolled porridge oats
Pinch of nutmeg and cinnamon
Lemon juice

Preheat the oven to 180°C. Grease a 30cm ovenproof dish. Put the plums and lemon juice into the bottom of the dish and sprinkle with 150g of caster sugar.

For the crumble, use your fingertips to lightly rub together the flour, 50g of caster sugar, muscovado sugar and cold butter cubes in a bowl. When a crumbly texture has been achieved, add the oats and spices and mix thoroughly.

Sprinkle the crumble over the plum mixture in the dish and bake in the oven for 40-45 minutes until the crumble is golden brown. Serve with custard, cream or ice cream, or all three.

**Cooking by Freddie Bates.
Photo by Sara Hill.**

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WORD LIFE.

COLLATED BY JOE KRISS.

It's been a hectic month of readings and events in Sheffield, with Off The Shelf Festival of Words taking over the city. Big thanks to everyone who came down to our opening show at The Winter Garden. There's still a handful of events left though. The main one we're looking forward to is below.

We're also very excited about the start of our cultural varsity events. We ran a couple of Hallam vs Sheffield Uni poetry nights last year, but this time around we've expanded to include comedy improv groups too.

I hope you enjoy the writing this month – one prose piece and two poems, including one from me, taken from our project with Off The Shelf marking the centenary of the invention of stainless steel in Sheffield. Keep the poetry and prose submissions coming to joe@nowthenmagazine.com.

POETRY EVENTS.

OFF THE SHELF PRESENTS: CHUCK PALAHNIUK.

14TH NOVEMBER.
SHOWROOM / 7PM / £7.50.

Chuck Palahniuk's previous novels include **Pygmy**, **Snuff**, **Rant**, **Haunted**, **Lullaby**, **Choke** – made into a film by director Clark Gregg, starring Sam Rockwell and Anjelica Huston – **Invisible Monsters** and **Fight Club**, which was made into a film by director David Fincher. He'll be talking about his latest book, **Doomed**.

WORD LIFE AND OPUS PRESENT: CULTURAL VARSITY SLAM!

24TH NOVEMBER.
SHEFFIELD UNION / 7.30PM.

Currently the scores are tied 1-1 between Sheffield Uni and Hallam for the cultural varsity. Watch the two unis battle it out for cultural bragging rights. Students from both Sheffield Uni and Hallam's BA and MA courses slug it out over a poetry slam, while Antics and Shrimps go back to back on improv comedy sketches. More details TBA.

COUCH NOTES #8.

"Are you having a giggle or what?! That's clearly a tremolo!"

"Don't be ridiculous. Can't you tell a hammer-on when you hear one?"

"I don't even believe this, a bass player telling a guitarist what's what! Do one!"

First audition with the Ten Chiefs and this is what I'm faced with. Am I meant to understand any of this jargon? Kev and Pete, having it out over which technique Hendrix uses at the start of 'Foxy Lady'. I'm beginning to feel a little out of my depth here; this ain't what I envisaged.

I saw the advert in Treme-low Price Music (imagine that?) when I dropped in to pick up my virginal guitar, the first baby. Nice Telecaster and all. I spied the ad as I was leaving, and it looked pretty cool. Jamming with guys of the same taste? Count me in! Only I've been stood here like a lemon the whole time, not struck a chord, while these fellas argue in a language totally foreign.

It's looking increasingly likely that I won't be anywhere near the same level as these guys when it comes to playing. I always thought it'd be pretty simple, playing chords together and having a laugh, but I guess that behind the curtain it's a different matter. To alleviate the boredom of such a tedious squabble, I start just strumming through chords – Am, C, F, G. Add an extra note in wherever, just blagging through the sequence. They stop, turning to gaze at me. I stop too, worried that my insolent interruption will be met with swift, stern dismissal, such seems to be their formal approach to things. However, Pete, the guitarist on the tremolo side of things, ushers me on, continue.

"Go on, man! That chord change is upper level! Go on!"

And the rest of the band confirm his approval, so I pick it up again, from the start, just messing with the only four chords I know, and then the drummer starts kicking down the doors and Kev drives through with a thunderous bass riff, Pete wailing down the neck on the high notes and I have very little idea about what to do next, where to go, but it doesn't matter, because the sky is empty, and I'm flying.

James Mcloughlin.

ONE TREE HILL.

This is the most carefully planned violence,
the earth is split, remixed and
cooked melt red, bled
by piston kicks and the five-tonne press,
then hisses and spits
itself into Staybrite drums as big as houses.

And these warehouses that birthed
an age of steel, named after giants
that held the world to answer, now lie empty.

Atlas. Shardlow. Hope. Globe.

Waiting for the city to need them again.
Occasionally disturbed by the rumble of
warehouse raves, museums or small messers,
that harness and re-sling the sound
of metal and hammer that pressed the city together.

Yet these warehouses' orphaned children
have travelled the world
And stand tall still;
In New Zealand, On One Tree Hill
an obelisk reaches for the sky
plated with Stainless to mark a remembrance
of the Maoris and new settlers
working together in peace.
An old world mixed with the new.

And the teenagers sat around its base at midnight,
drinking cider on the edge of the world,
could be listening to tunes written with crucible bass
and furnace snare.
and the sound of the city
re imagining itself could drift
down the slope like smoke
and for a second it catches the horizon
and makes it shine.

Joe Kriss.

WHISKEY UNDER THE WOODEN ROOF.

Eternal spring
which came
when the gods forgot
who I was
on rainy nights,
when
the sun fell
behind far mountains
that I
saw
outside my window
like
curious giants,
who wanted to
know what
I stored
in my lost heart
when I
drank in
the
dark.

Mark Greene.



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Fri 8th: Dale Storr Band - New Orleans style Jazz band

Sat 9th: King Bee Rhythm & Blues Club - 50's & 60's vinyl played for your delectation by this month's guest dj's and King Bee residents. £4 OTD

Mon 11th: Toffee Folk Club. £3 OTD

Thurs 14th: Eurosession - Folk dancing from around the continent. Free entry.

Sat 16th: She Shanties - All female Sea Shanty band, part of the Shakespeare Sea Shanties weekend! £5 OTD.

Mon 18th: Big Tents & The Gypsy Lanterns- Featuring a vast array of instruments, this modern folk band combine fast and thick riffs with delicately crafted texture. £TBC

Weds 20th: Lucky Strikes & Grassoline - Americana - £7 OTD

Fri 22nd: Gregory Davis Band - Indie folk

Sat 23rd: Blackbeards Tea Party. Fast paced folk rock. £10 adv

Thurs 28th: Ben Ottewell - Solo performance from one of the lead singer/songwriters of the band Gomez. £12.50 adv

Fri 29th: Shipping Forecast Spoken Word and Cabaret Club. £3 OTD

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Photo by Michael Jones

INSOMNIACS EXCITED IT'S NOW LESS THAN 10 SLEEPS TILL CHRISTMAS

Insomniacs across the country have announced their excitement that Christmas is now less than ten sleeps away.

Many have insisted that when the number of sleeps till Christmas can be counted on your hands, then it can't be more than a few months away.

Insomniac Simon Williams told us, "I look forward to sleeps till Christmas coming into single figures, as it's my favourite time of year - you know the leaves are turning, summer is just behind us. It's lovely.

"Admittedly nothing quite tops the feeling of one sleep till Christmas, and that really is a crazy month in the Williams house. Sometimes I get so excited I hallucinate."

Christmas nearly here

Retailers have said the reason the shops are already chock-full of Christmas tat is to cater for panicking insomniacs who think they're running out of time.

As one supermarket manager explained, "Sure, the clocks have only just gone back, but it's the perfect time to throw tinsel and crackers at you on every aisle.

You think it's bad now - you wait until we get Halloween out of the way."

Insomniac Williams concluded, "10 sleeps isn't very long at all, but on an even more exciting note it's only 25 sleeps till the world Cup starts!"

HUMPTY DUMPTY COULD HAVE BEEN PUT BACK TOGETHER AGAIN, CLAIMS LABOUR

Humpty Dumpty could have and would have been put back together again under a Labour government, claims Labour leader Ed Miliband.

Speaking from St Catherine's Primary School in Kent yesterday, the leader of the opposition told children that under a Labour government Humpty would still be alive and well. Miliband was using the Year 1 assembly to draw attention to things that other people had broken, but which he knows how to mend.

He rounded on the Conservatives for breaking many other things, telling the children, "A broken NHS, a broken educational system, a broken police force and now a broken nursery rhyme character.

"Humpty Dumpty was broken, but we would have fixed him."

Miliband fixes it

During the speech Miliband launched a vicious attack on the coalition government for allowing the King's Horses a lead role in the salvage operation, calling the decision to use cloven footed animals for the delicate rescue attempt 'inexplicable and ludicrous'.

After the 20 minute speech, which ran slightly into first break, Miliband received a grilling from a room full of five and six-year-olds.

Questioning centred on why the opposition leader hadn't brought his dog Gromit with him, and why he kept saying 'bwooken' instead of 'broken'.

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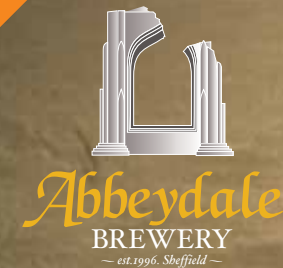
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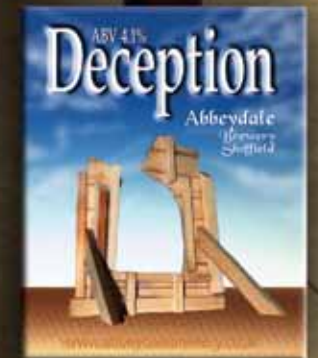
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SARA SAEDI.

SHARP AND ELEGANT DIGITAL ILLUSTRATION.
INTERVIEW BY SAM WALBY.

Sara Saedi is a digital illustrator based in Los Angeles. Formerly a freelancer, she now works for Blik, a decal and surface graphics company in L.A. We were first drawn to the precise geometry of Sara's work, somewhat reminiscent of Jonny Wan, our featured artist back in October 2012. Working exclusively on a computer can be overwhelming – with infinite permutations spreading out in front of you – but Sara's pieces are disciplined and focussed, balancing well-chosen colour palates with bold, sharp lines and elegant curves.

What initially drew you to creating art?

I feel like I didn't have much choice in the matter because nothing else interested me the way art did. At first it was little things, like noticing that I could cut paper into precise shapes better than my classmates in kindergarten. By the time I was deciding which college I wanted to apply to, I knew there was something for me in art.

What is your working process and what tools do you use?

I work exclusively on the computer using Adobe Illustrator. To start, I make a loose sketch of the composition and build upon that on the computer with my tablet. Some forms I freehand completely, others I would collage photographs together into one image and trace over it. It takes a lot of fiddling to get the right shape, but I don't enjoy sketching everything out to the last detail. I like to explore many options before locking myself into one idea, and it's hard for me to visualise colours and shapes just using pen and paper. It's easier to just do it on the screen right away.

What inspires you?

Usually I find myself scrolling through websites mindlessly, eating pictures with my eyes. When I linger on an image for more than a few seconds, I instantly save it onto my desktop. I don't consciously think about what inspires me, but I do enjoy looking at landscapes and works of art with unique colour combinations. Sharp contrast and the way elements are juxtaposed are among the features that I naturally gravitate towards as well.

What motifs do you find yourself returning to?

Flora and fauna, naturally, although I'm afraid that drawing a cool looking wolf and a geometric bird is becoming rote. I see the same cat, owl, deer, bear, raindrop shaped leaves everywhere. [American modernist artist] Charley Harper did animals and plants better than anyone else years and years ago, and people who do vector illustrations still try to play on his work. It's time for me to move on to other subjects, like landscapes and figures.

How has your approach to art changed over the years?

It took quite a while to get to this point where I just work exclusively digitally. At the beginning of art school, I made this ambitious goal of

trying to become one of the best draftsman in the class. It only took a few classes to realise that there were people way more skilful and experienced. I took time off school to exclusively work on my figure drawing skills, but everyday was a struggle to draw and I became more and more unhappy with myself. I eventually abandoned drawing to move onto other methods of image making such as collage.

After I took printmaking and basic computer classes, I realised how much I enjoyed the perfection of the shapes I can make using the computer. In my own work, I like the clean, simple and minimal look. It's just a lot easier to create that using the computer than a brush or pencil.

What do you dislike in art?

I don't dislike anything in art; I just dislike how some people take their art too seriously.

Is it a challenge to make a living from freelance illustration and commission work?

Before I got my full time job, yes, it was definitely a challenge to do freelance work. I don't know one person who thinks it's easy to be a freelance illustrator and that includes successful artists. I still have friends who are freelancing, and to me it looks incredibly difficult because you always have to be hustling for that next job. If you're not an established artist it's even harder because you have to be putting your name out there whenever you can and be patient when you don't get any responses.

The lack of responses when I first started to self-promote was one of the hardest parts of being a freelancer and at times it became really demoralising, even though I knew my work was of quality. It was like yelling into a cave and only hearing your own voice echo back to you. That's just part of starting out and the last thing you want to do is become so discouraged that you quit altogether. I'm glad I don't have to go through that right now and I don't think I want to be a freelance artist for a while.

What projects or pieces are you working on at the moment?

Christmas products! Getting into the spirit already.

Good advice you wish you'd been told earlier?

Don't ask for advice all the time. Some things you've just got to experience and figure out on your own. You'll be fine.

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ESSENTIAL INFORMATION



"Tell me and I forget.
Teach me and I remember.
Involve me and I learn."
- Benjamin Franklin



Speakers From The Edge presents
Leo Houlding:
From the Amazon
to Antarctica

Thursday 07/11/2013

Foundry
Doors 7pm, starts 7.30pm
Tickets £13/£8 (cons)

In collaboration with University
of Sheffield Students' Union



Wordlife Varsity
Poetry Slam

Thursday 07/11/2013

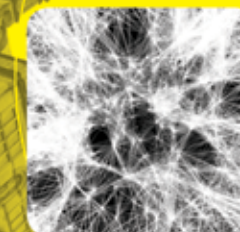
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Pecha Kucha Sheffield
Vol. 15 Pushing
the Envelope

Thursday 14/11/2013

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Off The Shelf presents
Writing on the Wall:
Social Media - The First 2,000
Years with Tom Standage

Thursday 22/11/2013

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Doors 7pm, starts 7.30pm
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1pm & 3pm
Tickets: £10 adults/
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Saturday 9/12/2013

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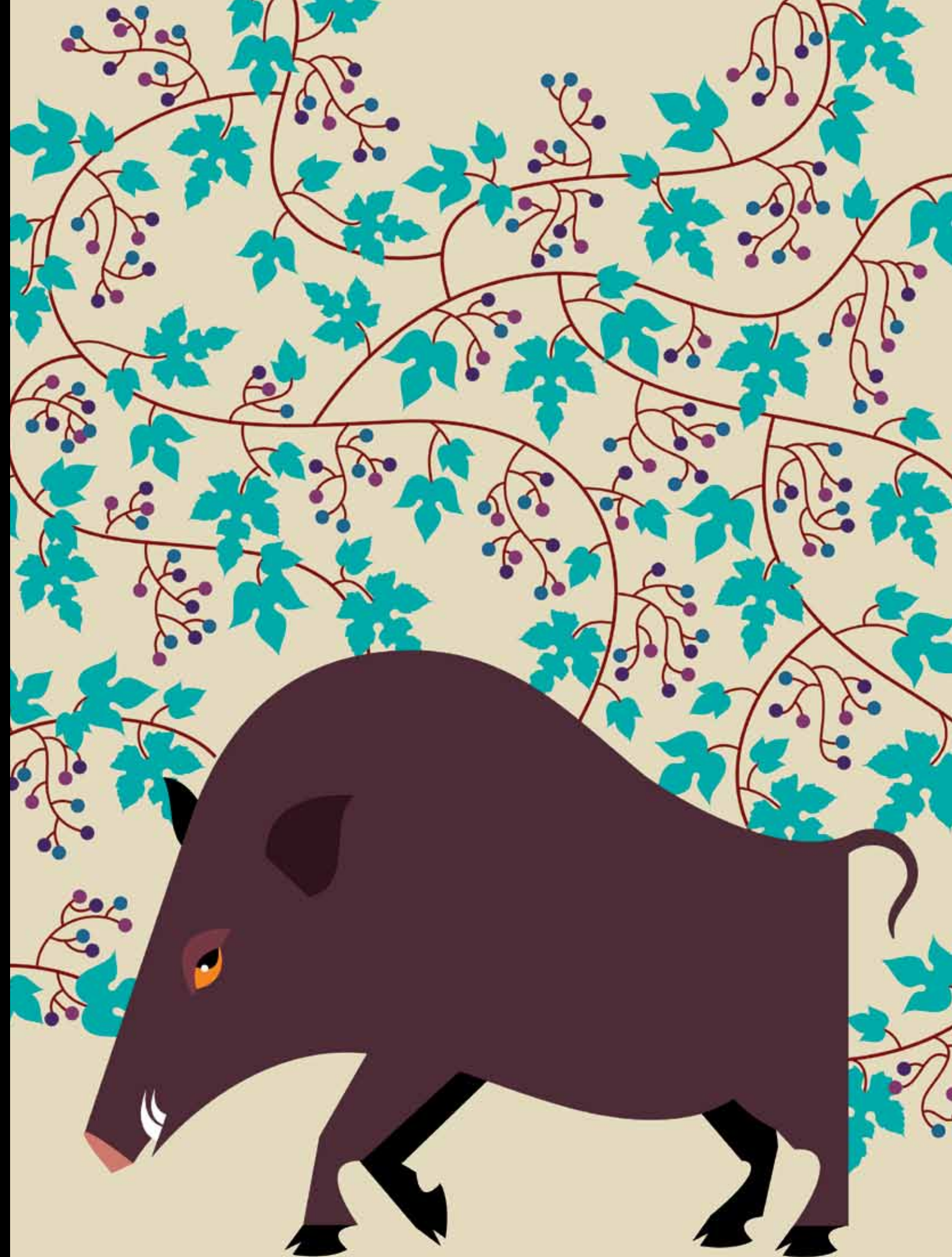
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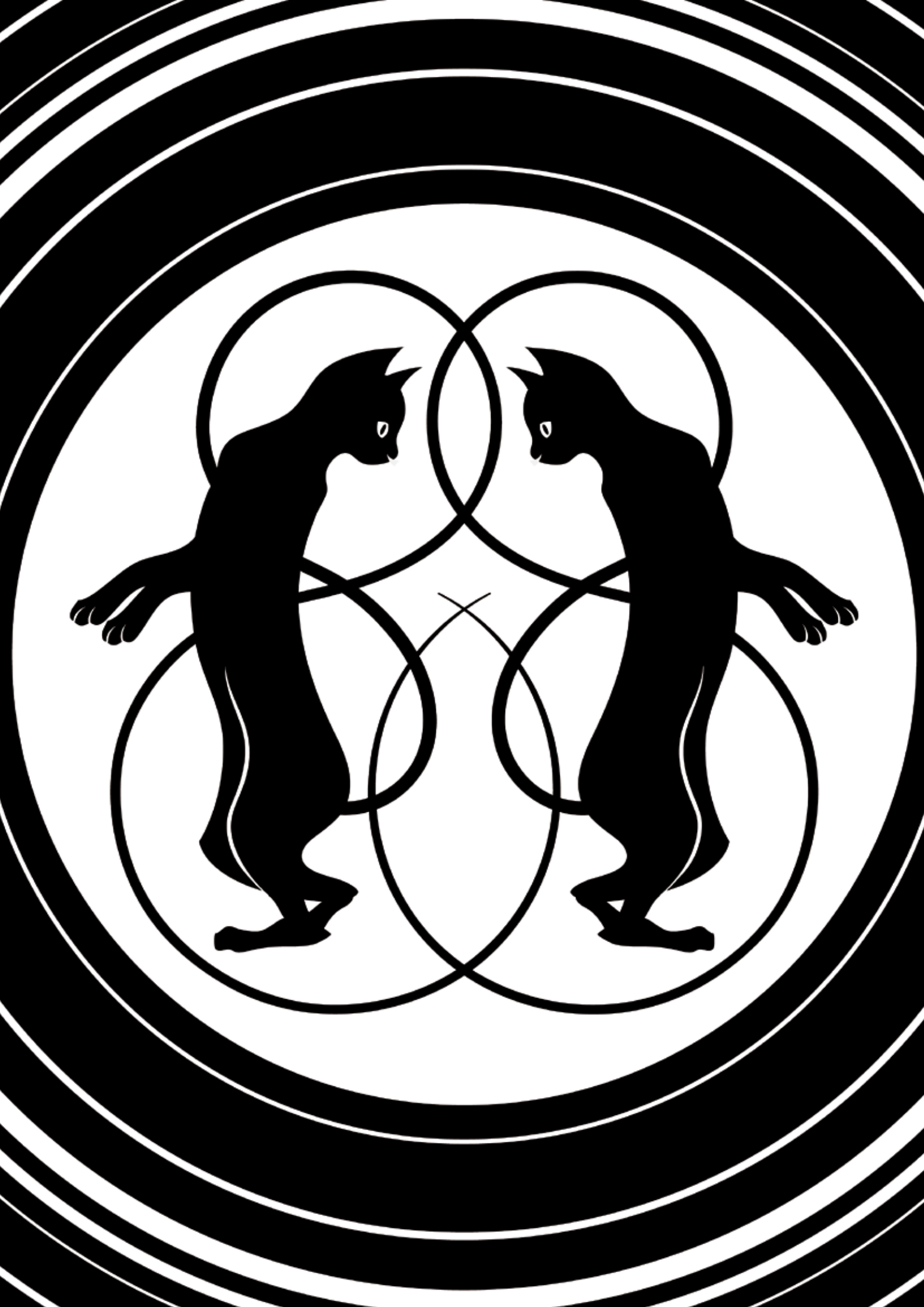
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SOUND.

MAKING THE LANTERN SWAY.
ANDREW WOOD.

Sometimes, when I'm walking through the hustle and bustle of the city, I try to make my thoughts and movements work in a different rhythm from everything and everybody around me. I imagine that I'll be able to slip through the crowd unhindered by bodies and wheeled suitcases, that the lights at pedestrian crossings will change for me as I approach so I never have to wait at the kerb, that I'll tune into a soundtrack that no-one else can hear. Patrick Duff has the air of a man who has mastered this art. When his stage presence commands your attention he's at the fiery centre of your world and you're helplessly drawn to the flame. Yet if he wanted to walk through a room unnoticed, even by his friends, I reckon he could do it.

In the mid 1990s Patrick Duff was in a band called Strangelove. They were really very good, and toured with big guns like Radiohead and Suede. In October 2013 he played the second night of a solo tour at the beautiful Lantern Theatre in Nether Edge. The gig had been organised by Denzil Watson, the pathologically enthusiastic singer of the Repomen, rumoured to be Sheffield's longest surviving pop band after 22 years. Due to their regular drummer's absence, Repomen asked me to play percussion for this gig. I was honoured to accept. As often happens in life, these chance occasions turn out to be the most memorable.

Sheffield has the full range of live music venues, from shiny bars to seedy dives, but there is nowhere else quite like the Lantern. There's something cheeky and very British about having a small but fully-equipped Victorian theatre in a suburban street. As a performer it kind of hems you in and sets you free all at once. You can't see faces beyond the stage lights, but you know that everyone is really watching and listening. Everyone wants to be there, in their red, raked chair, and they're more than willing to travel with you if you feel like going off script. Patrick Duff certainly seemed ready for a little ad lib. In addition to some intense storytelling between

songs, he also gave the clutch of loyal Strangelove fans a rare nugget of history in the shape of 'Sway'. But it was his newer songs that really had emotional force, because they were what he wanted to sing about.

A girl I once knew said she didn't want to learn how songs were made for fear that it would spoil their magic. I can understand that, but for me that box has long since been opened. Certainly, I am rarely moved by music any more unless I can see the whites of the musician's eyes. But when you can glimpse inside the musician's mind the magic is all the greater. Seeing someone resurrecting the mood or moment that created the song, or hearing their brains tick as they connect finger movements to sounds and reach for lyrics lost in a distracted half-second between verses, you appreciate it all the more. When you share a stage with one of your own musical heroes, the magic is not so much meeting the individual – they're all human beings, after all – as sharing the same audience, the same applause, laughter and heckles, and the same unrepeatable moment. I hope that the irrepressible Dru Blues, who opened the night for us, felt some of that too. He sang a song about being booed off stage at a holiday camp, so he's not going to be putting his guitar down any time soon.

What really struck me that night was that I was in the company of one of those people who just can't not make music. For them it's not about singing for their supper; it's about eating to stay alive so they can continue to sing. Their world is constructed from songs. When you talk to Patrick, he listens and responds, but you can see in his eyes that his mind is spinning and whirring with music. Without songs, his heart tells him, existence would grind to a halt. And when you walk home in the evening past a dozen rehearsal rooms on John Street, or in Neepsend or Attercliffe, and hear all those hopeful bands trying to pummel a song into shape because it really matters to them, even if no-one ever hears it or buys it or likes it, you suspect that Patrick Duff is probably right.

CHVRCHES.

LEADMILL.
12TH OCTOBER.

REVIEWER – ROB ALDAM.

The mediaverse is buzzing with debate about the role of women in music at the moment, from the adventures of Miley Cyrus to Charlotte Church's John Peel lecture, in which she attacks the representation of women in music. Glasgow band Chvrches recently shared some examples of comments sent to them via social media regarding lead singer Lauren Mayberry. On the back of this, she was invited to write a piece for the Guardian amidst widespread dismay at some of the “suggestions”. While she alludes to her brief radio appearance, tonight was all about great music.

The Leadmill is already packed to the rafters as London’s Thumpers (or THUMPERS, as the growing Caps Lock virus spreads) take to the stage. Formally of Pull Tiger Tail, Thumpers are a duo sculpted in very much the same mould. Their numbers are augmented on stage and they impress as a very tight live unit. Mixing indie and pop with a sprinkle of folk to flavour, it’s safe to say they’re never going to re-invent the wheel, but still produce radio-friendly, upbeat sounds.

Chvrches are one of the hottest bands in the UK at the moment – as tonight’s sell-out attests – and the anticipation of their imminent arrival is palpable. When the synths splutter into life as ‘We Sink’ bursts through the industrial gloom, they are greeted by a mass of enthusiasm, silhouetted by moody lighting, their logo emblazoned in lights behind them.

Tonight they are on sparkling form. Their set passes like a whirlwind, with only the occasional interlude for banter, but they are clearly in good humour after kicking-off their tour in Glasgow. Comprising of 14 songs, and even throwing in a cover of Whitney Houston’s ‘It’s Not Right But It’s Okay’, there’s never a weak moment. Their music bounces off the walls, seeping into every nook and cranny, with fabulous renditions of ‘Gun’, ‘Recover’ and ‘Lies’ receiving rapturous ovations. They end their well deserved encore by sending the revellers into raptures with a stunning rendition of ‘The Mother We Share’.

MANCHESTER CAMERATA.

CITY HALL.
4TH OCTOBER.

REVIEWER – BEN ECKERSLEY.

Manchester Camerata is one of the leading chamber orchestras in the UK. A small and dynamic group, their regular visits to Sheffield are a refreshing change from the larger symphony orchestras that often grace the stage here. Tonight’s programme featured key works from three important 18th century composers – Mozart, Haydn and Schubert. The orchestra has a new director, Venezuelan-born violinist Giovanni Guzzo. Still in his 20s, he is a rising star in the classical world, praised for his passionate and exuberant style. He began the concert with a brief but useful introduction to the pieces.

First on the programme was Haydn’s popular Symphony No. 44. It’s known as the Trauer symphony (meaning ‘mourning’) and is a classic example of the heavy and dramatic Sturm und Drang (storm and stress) style so popular in the late 18th century.

Guzzo directed the orchestra from the violin. While the Camerata is smaller than many orchestras, it’s still a lot of players to hold together without a conductor. But the risk paid off, as the sense of commitment and unity this brought from the orchestra was startling. In a piece like this, with fiery passages at a ludicrously fast tempo, there is a very thin line between messiness and playing clinically, and the Camerata toed this line perfectly.

I was a bit less excited about the Mozart Violin Concerto (No. 5), which followed. Guzzo’s solo playing was nigh on flawless, but I felt the orchestra had lost some of the earlier passion. After the interval, however, their reading of Schubert’s magnificent Fifth Symphony was tremendous, Guzzo leaping out of his chair to drive the music forwards. For those interested in music of this era who are not sure where to start, this piece – with its huge diversity, passion and drama, mixed with beautiful, elegiac melodies – would be a great introduction.

Classical concerts at City Hall are comfortable and very relaxed, though I’d recommend sitting nearer the front for better acoustics. There are pre-drinks available in the bar from 5pm with performers dropping in to say hello. Some highlights of the next few months include Britten’s pacifist masterpiece The War Requiem, performed by the City of Birmingham Symphony Orchestra on 1st December, and former BBC Young Musician of the Year Guy Johnston playing Shostakovich’s magnificent Cello Concerto No.1 on May 9th.

SLIM CHANCE.

GREYSTONES.
17TH OCTOBER.

REVIEWER – LEWIS PENDLETON.

Ronnie Lane was, and remains, one of this country’s finest songwriters. He is also one of the most overlooked.

Often cast into the shade by the voice and ego of Steve Marriott, his sparring partner in the Small Faces, by 1972 the more introspective Lane could see history repeating with the brash and single-minded Rod Stewart, reducing him to bit-part player in his own band. Tiring of the excesses of the Faces and doubting the motives of Stewart, Lane turned his back on the limelight and shipped out to rural Shropshire, crafting songs infused with pastoral wistfulness, irresistible melodies and a genuine wonder at the world around him.

This he did with the help of a new outfit, Slim Chance, who, 40 years on, rolled into suburban Sheffield and showed why Pete Townshend and Eric Clapton still hold him in such high esteem. That Lane could not be there himself is the tragedy – he lost a heartbreakingly long struggle with multiple sclerosis in 1997 – but his band, all sharing vocal duties, did an outstanding job of doing his songs the justice they deserve.

By their own admission, they are not exactly in the first flushes of youth, but the six-piece played with an energy that would put bands half their age to shame and displayed versatility and musicianship of the highest order.

Beginning with a knees-up version of Lane’s country-blues B-side ‘Well, Well Hello’ followed by a more faithful representation of the stunning ‘Roll On Babe’, Slim Chance, after a generation on hiatus, quickly stated their intention to show Sheffield what it has been missing.

Lane’s most famous paeans to the country life, ‘Kuschty Rye’ and ‘The Poacher’, glowed, and the hook-laden hit ‘How Come’ is just as infectious as it was when it reached number 11 in 1973. ‘Debris’, Lane’s bittersweet 1971 lament to his father, was given a new verve when executed with a bouncy rhythm and jaunty accordion without losing any of its emotional punch, and the band demonstrated just why the ballad ‘Don’t You Cry For Me’ has few peers.

An overdue tribute to an oft-forgotten artist, perhaps the only pity was that more were not able to hear the beauty of the night’s last classic, ‘Ooh La La’, but that was of little concern to the audience in the Greystones’ sold-out back room. Long gone, but the songs live on.

LISTINGS.

HOSTED BY COOL BEANS.
WELOVECOOLBEANS.COM.

And all too soon November is upon us. Long gone are those carefree days swirling your hair in the wind driving your open-top moped down Abbeydale Road, perspiring and gasping for air in the sun. And here are the days of darkness. Death of leaves. Death of flowers. Hibernation. Counting the pennies ready to splurge out on brandy for Christmas. Feeling the need to get drunk just to pass the cold, lonely days. But enough doom and gloom! Like two fat princes with bad hair, we’re here to save you from your misery – with once again, THE GREATEST LIST OF WHAT’S GOING ON EVER WRITTEN. Until next month, when we will no doubt surpass all expectation once again.

FUTURE OF THE LEFT.
5th November / Queens Social Club / £10 adv.

Welsh rockers with a penchant for loud noise stop off at Queens fresh from independently pledging, funding, recording and releasing their most recent album **How To Stop Your Brain In An Accident**. How would you stop your brain in an accident? Well, you'll have to ask them and find out.

WRECK THE PLACE / CAPTAIN HOTKNIVES.
8th November / Cremorne / Free.

Steve Allen AKA Wreck The Place has chosen the London Road gem of a venue the Cremorne for his album release shindig and Captain Hotknives as extremely worthy main support.

DUBCENTRAL.
9th November / Yellow Arch Studios / £12 adv.

After a few months off, Dubcentral have returned with some humongous bookings – Smerins Anti-Social Club, Prince Fatty, Hollie Cook, Horseman, Operation Sound System, Ras Daddy Teacha and more take over the Yellow Arch complex.

HELEN MCCOOKERYBOOK.
16th November / Rutland Arms / £5 adv.

Ex-member of Joby & The Hooligans, The Chefs and Helen & The Horns pops in for an unplugged session. Support comes from M.J. Hibbett, Robberie and Seven Tors.

DISCHARGE.
24th November / South Sea / £10 adv.

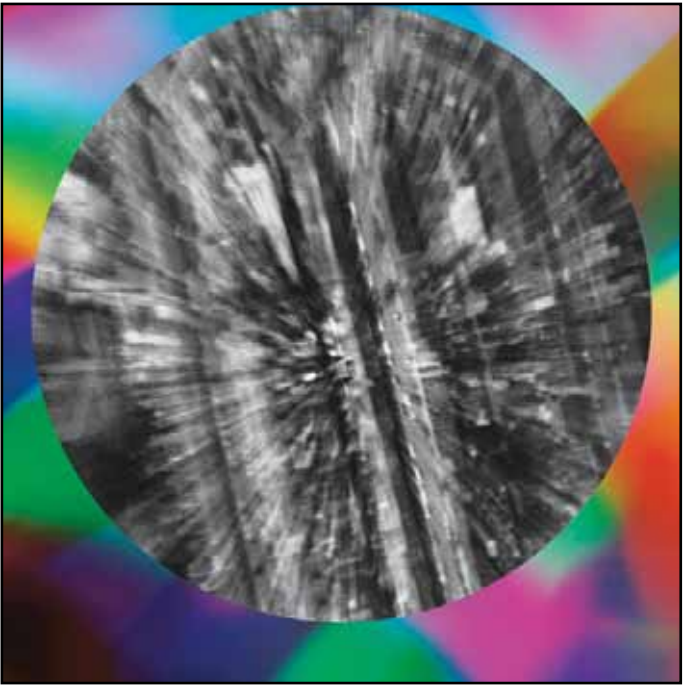
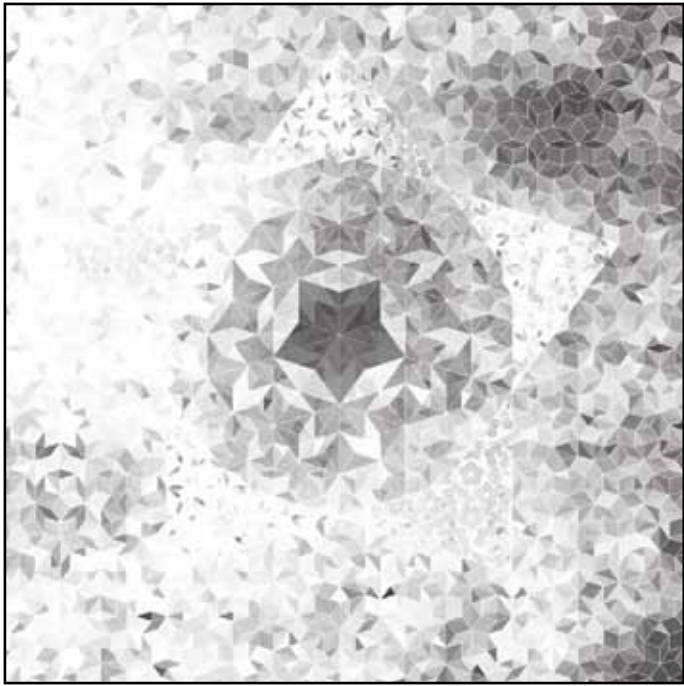
Will Be Betrayed celebrate three years of punk and hardcore with a huge all-dayer event in Broomhill. Punk legends Discharge headline the evening. Barb Wire Dolls, Dogsflesh, Gets Worse, Holiday, Total Bloody Chaos and more on the support tip.

PEACE IN THE PARK COMEDY FUNDRAISER.
29th November / Crookes Social Club / £4 adv.

Alt.Com.Cab spokesman Sean Morley has hustled together a crack team of comics in the name of Peace in the Park fundraising. You know what happened when funds weren't raised for last year's Peace in the Park so get down there ASAP!

SMILING IVY.
30th November / Harley / £2 adv.

Local heroes Smiling Ivy play their only autumnal Sheffield date at the recently-turned-double-figures boozer The Harley. On hand to help the proceedings are Johnny Kowalski & The Sexy Weirdos, Ubuntu, Hot Diamond Aces and a plethora of DJ talent.



VARIOUS ARTISTS.

BADVINYLOO1.
BAD SEKTA.

REVIEWER – SASHA LEVY-ANDERSSON.

“We specialise in uncovering new and interesting electronic music and video from the more individual / extreme ends of the spectrum,” says the Bad Sekta website, and they’ve done just that since 2005, but this is their first foray into the world of vinyl. Given the blurb on the website, I was expecting a varied and innovative mixture of electronic music on this record.

BADVinyLOO1 features five artists, all providing very different sounds. The first track, ‘Crank It’, comes from Ronin, a well-known name on the London breakcore and hardcore scene. It starts with something akin to a garage beat, albeit at a drum and bass tempo, quickly dropping into a very danceable bass focused roll, managing to be both experimental and genre mashing while still making you move. ‘Lights Down’ by Ascetic is a slow, spooky and thumping industrial techno track, deeply atmospheric and pleasingly post-apocalyptic.

The artist name Weyheyhey! and track name ‘That’s Breakcore’ says it all for the next sound on this release. It’s a mish-mash of all things rave and breakcore – piano and hoover stabs built on foundations of chaotic amen breaks, with some amusing samples which seem to be a commentary on the commercialisation of breakcore.

‘Diabolical Statue’ by Lastboss brings it down to a more downtempo level, airy pads and low key background breaks keeping it clattering along. Finally, Phuq gives us ‘Shirking’, again a very different track. It initially plods along at a comparatively slow tempo, teasing with cut-up samples and varied percussion, then the plod builds to a jog, followed by the entry of a four to the floor beat, turning the track ever more danceable.

The record is certainly in keeping with the label ethic, giving a varied slice of the collective’s output. It’s also got a fair amount of real dancefloor music, nestling next to more experimental tracks. There is a good spread of moods and sounds, an outcome not reached all that often at this end of the electronic music spectrum.

FOUR TET.

BEAUTIFUL REWIND.
TEXT RECORDS.

REVIEWER – JOHN GILLET.

In typically unflashy fashion, the announcement of Kieran Hebden’s latest album on his Text label was done via a simple blog post on his website. The only information on offer was format and timescale – “no pre-order, no YouTube trailers, no iTunes stream, no Spotify, no Amazon deal, no charts, no bit coin deal, no last minute rick rubin.” Despite the lack of a high budget marketing campaign, the album organically acquired a buzz.

The 11-track **Beautiful Rewind** is for the most part heavy and industrial, teeming with nods to the UK pirate radio scene, with one track named after the 90s jungle station ‘Kool FM’. Expect raw and gritty samples taped from old recordings, MC shouts and radio static weaved with amen breaks and synthy basslines.

Samples with purposefully mismatched fidelity create alluringly unsettling soundscapes on a number of tracks, from opener ‘Gong’ and ‘Our Navigation’ to the thuddy, techno oriented ‘Buchla’ and ‘Aerial’, which blend together nicely with their shared themes of acid and bleepy electro.

There is some respite from the grubby industrial vibe on ‘Parallel Jalebi’, much more gentle on the ears with its dreamy synths and garage style vocal samples. The beautifully complex analogue synth work and ambient electronica on tracks ‘Ba Teaches Yoga’ and ‘Unicorn’ balance the whole sound of the album out.

Beautiful Rewind is definitely not for everyone. It’s not what you’d call accessible, perhaps even a touch ‘art house’. It hasn’t got the hooks and melodies of his previous releases but it is an intricately crafted homage to UK dance music and deserves to be appreciated on high quality hardware, not in the background at your mate’s house party.

Making more music than ever at the moment, Four Tet has also produced the new album by Syrian artist Omar Souleyman. Fans should look out for **Wenu Wenu**, released on Ribbon Music this month.



RECONDITE.

HINTERLAND.
GHOSTLY INTERNATIONAL.

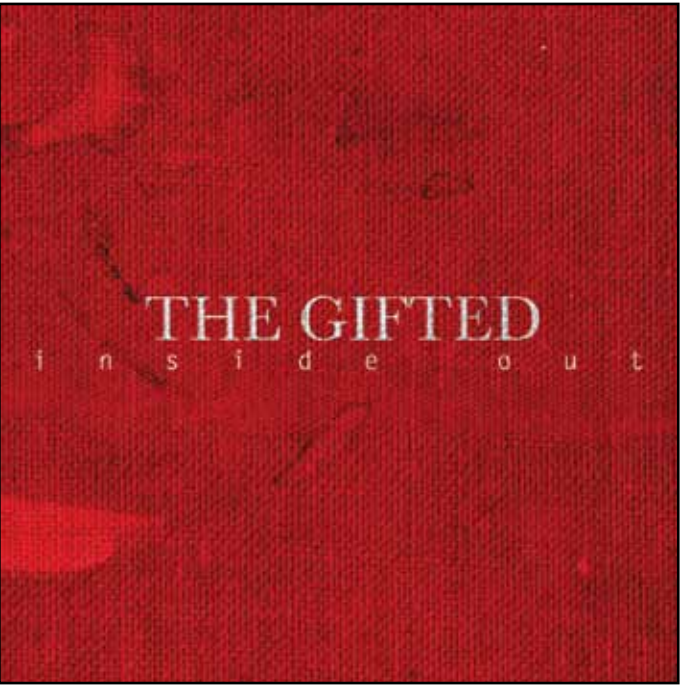
REVIEWER – BEN DOREY.

Recondite is slowly coming to prominence as a bit of a producer’s producer, with his records receiving support from across the spectrum, from Ibiza’s terraces to the dark clubs of Germany. This is, more than anything, due to his versatility as a composer as well as producer, and his admirable desire to spread himself thin while so many are increasingly concentrating on carving out as deep a niche as possible. Equally adept in expressing the light and beautiful as he is at taking us through haunted landscapes, his music has an emotional breadth rarely encountered outside classical music, and yet, as with many of the great composers in that tradition, his ‘voice’ remains distinctive throughout.

Hinterland is his second full length, following on from 2012’s majestic **On Acid**, a candidate for the best record of the decade so far in my mind. While the latter’s unity was derived from the ubiquitous presence of the 303 bass synthesizer, the new album employs a greater variety of voices, yet maintains constancy through its relationship to the landscape that inspired the record – the Bavarian hinterland of the producer’s home.

It’s hard to describe in words how every track on this album seems related by its common sonic environment, but basically it’s in the details. Similar reverbs, similar tempi, similar voices and drum samples unify tracks which are nevertheless very much independent in a compositional sense, each expressing an observation of the landscape often referenced simply in their titles – ‘Leafs’, ‘Stems’, ‘Grove’. In this it follows – like no other record I can think of from the past few years – in the footsteps of standout pastoral records in electronic music. Wolfgang Voigt’s excursions through the black forest as GAS spring to mind, as do Aphex Twin’s synaesthetic portraits of Cornwall in parts of **Selected Ambient Works Volume II**. It is perhaps also why it succeeds where similar projects have failed, such as Pantha du Prince’s **Black Noise**, whose tracks never conveyed quite the same sense of place.

I won’t bother talking up certain tunes, as despite their individual merits, they really do merit being listened to in their proper context. If you want to hear a piece of electronic music which is refreshingly divorced, in an aesthetic sense, from the sounds of the urban environment but which still has sharp teeth, this record is for you.



THE GIFTED.

INSIDE OUT.
SELF RELEASED.

REVIEWER – SIMON BELL.

Drop tune, just before the strings hang loose on your guitar, ratchet up the volume, max-out on fuzz with a generous helping of overdrive and you have a recipe for an auditory bludgeoning. And here it is. **Inside Out** is replete with beefy, pounding drum riffs underpinning a fat guitar mix, filled out with a subterranean layer of digital programming. I didn’t know what to make of this conflagration of screaming anguish on first listening, but the driving, thunderous mix has a pull and a draw to it that is strangely mesmerizing.

Andy Clarke growls, screams and roars out his minimalist lyrics and simple messages. The opener has Clarke chanting its title, “Why, why make me feel this way?” ‘Break’ kicks off with a screeching “I have no voice / I want to scream”, setting the nerves on edge and then piling in to knock them completely senseless. “Everything is relative and everything is slipping away / Just walk away, just walk away” is the tirade in ‘Everything is Relative’. ‘Finally Home’ provides the lilting refrain, “Wherever she may be / That’s home for me” – a fragment of light relief and optimism after the tormented questioning, even if delivered in a slightly demented way.

This is industrial, avant-garde rock that plunges the listener into a sensory pounding. The tracks definitely have a forceful edge and Clarke takes a few risks with the mix that catapult the songs into one implosion after another.

This is music that is not familiar territory to me, but I’ve listened several times and it’s definitely growing on me. This is music for the outraged, for anyone feeling that the world is a strange and somewhat convoluted reality. There is a driving urgency to songs such as ‘Why’, ‘Rainbows in the Night Sky’ and the cracking ‘Inside Out’. Dig in and prepare yourself – The Gifted are here to bombard your tympanic membrane and frazzle a few neurons.

ESMERINE.

CANADIAN CLASSICAL COLLECTIVE PREPARE FOR SHEFFIELD CATHEDRAL.
INTERVIEW BY FRED OXBY.

Esmerine is the musical project of Rebecca Foon and Bruce Cawdron. Both have been involved in some of the most exciting bands to come out of Canada in the last couple of decades, including Silver Mount Zion and the legendary Godspeed You! Black Emperor. Esmerine engages with a more classical aesthetic, favouring a softer palate to the post rock of the latter.

After **La Lechuza**, a very personal third album, commemorating the passing of a close friend, **Dalmak**, released in September on the pivotal Constellation Records, is a different affair altogether – written and recorded in Turkey with local artists alongside the band. Ahead of their upcoming gig at Sheffield Cathedral, we spoke to cellist Rebecca.

Your new record has a very different sound to previous ones, how did it come about?

We were very inspired when we played in Turkey. I think we felt like the stars aligned and met some really interesting musicians and promoters. While we were there, out of the blue I guess, we had this idea that we'd like to come back and wouldn't it be crazy and amazing if we could actually compose and record a record here. We started to think about the logistics and spoke to some of the musicians we'd met.

We had some idea of the instruments we'd use and what would sound good so we started asking around. We rented a whole building in the centre of Istanbul, a floor for the band to sleep in and the top floor was basically an open loft which we turned into a recording studio. We were very lucky to have met Hakan Vreskala, who plays all of the percussion on the record and was able to be a facilitator between them and the musicians. We were very worried because we didn't want to create a fusion record necessarily. We mixed it back in Canada, which was really fun too because we got to use people that we work with here and take those ideas and try to bring more of our sound into the record.

Although you have two core members, you always work with lots of different people, particularly on the last two releases. How do these other musicians take part in the creative process?

For the last record, we began touring with Brian and Jamie and so we kind of developed into a tight cohesive unit for that tour. It just made sense. They came to Turkey on that tour with us and were super inspired as well, so the music that's on the record was definitely composed by the four of us, some with the Turkish musicians and some without. I think this is the record that makes sense to come out of the last record, because La Lechuza was very personal and based on events that were occurring in our lives, a bit of a healing record for us and a very touching one for us to make. It's kind of hard to figure out what to make after doing a record like that.

Is Esmerine more of a studio project or a live project these days?

The first two records were more recording based as it was just Bruce and I and we did tons of overdubs, so you could never re-create that same record live without bringing other people to help flesh them out. But with this record, because it's such a huge band we toured it in Canada and it was honestly one of the most fun musical tours I've ever done. There's something about the energy of all those insane instruments that you never see together. The energy of the percussion especially took me out of this world to an extreme that I've never felt performing before.

What about the places you play – do they have an impact on what you do?

Definitely. We asked our booker to book us in special spots because it's so much more interesting for the artists and the performers to be inspired by architecture as well with this combination of instruments. Just looking at them all from the audience's perspective to the stage is quite stunning, because there's a lot of wood and acoustic instruments, which is very beautiful. I think playing interesting art spaces makes for a better show, and it's more interesting for us too. We've done a lot of shows in bars and clubs and it's nice to have the opportunity to play in different spaces.

How important is the Constellation Records community to what you do? It feels like it's more about musicians working in different permutations than actual bands sometimes?

I love that aspect of it and I definitely feel that to some extent. Maybe some people feel this more than others. I'm a kind of hippie I guess, but I love the notion that music is about community and that we're all inspired by each other. Montreal and especially the Constellation family of artists are so open and supportive of each other and willing to contribute to other people's records and go to shows supporting each other's trajectories. I think it's a beautiful thing and I like the notion that we're all contributing to every project, whether you're on it or not. Maybe some people would argue that but I love the philosophy that we're all interconnected.

What are the highlights for you of working with these different projects?

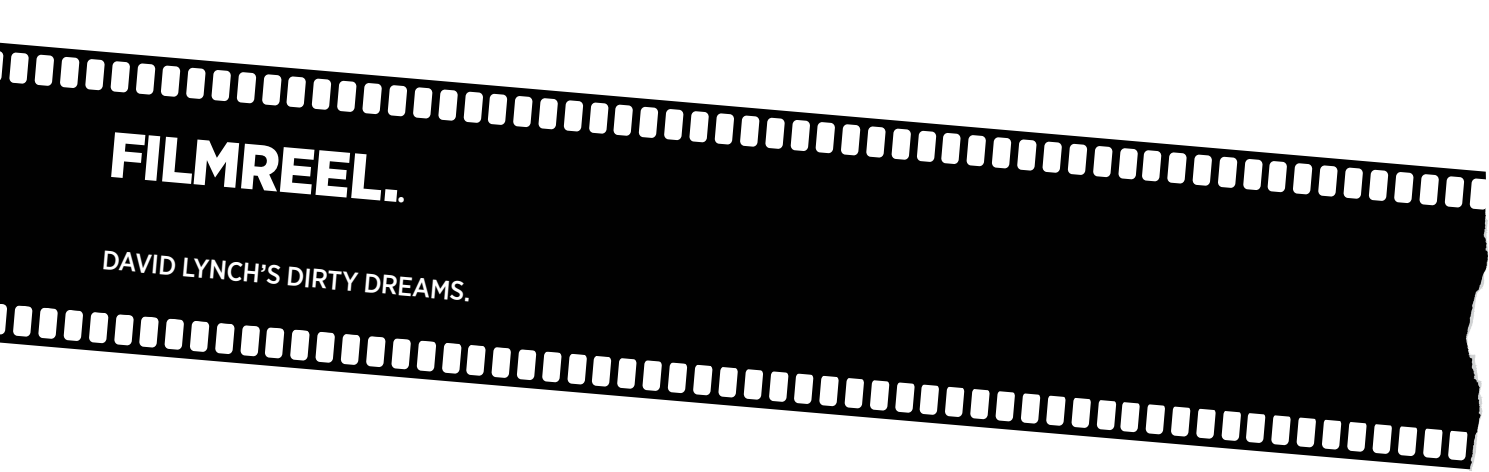
I joined Mount Zion when I was 21 and it has deeply affected my overall aesthetic and shaped my playing as a cellist in rock bands, which was kind of a weird thing to do, especially at the time. Also, because of the close association with Godspeed, its sound and philosophy is a huge influence. I think part of working in Montreal means I've had the privilege to work with so many artists.

I'm also very influenced by Patti Smith, who Zion collaborated with, and I think all of that gave me the confidence to develop my own voice as a creator. That's why I decided over the last few years to take the time to compose my own record, **Saltland**. That was a really fun opportunity, to have the guts to try and write songs on my own from beginning to end and write lyrics and sing. I'd done group singing for years but actually composing my own lyrics and having the balls to sing and record them by myself – I don't think I could have done that without that whole trajectory. Esmerine has been an opportunity for me to really explore the cello. Saltland is about creating songs and lyrics and interweaving some of my sustainability work into the lyrics, whereas Zion is more about creating an epic – the sound being greater than the sum of its parts.

Esmerine will perform at Sheffield Cathedral on Saturday 7th December. Tickets are available from sheffieldcathedral.org.

esmerine.com





ON (A) LOST HIGHWAY.

JOÃO PAULO SIMÕES.

Interpretations of David Lynch's **Lost Highway** continue to proliferate like jackals forever digging into a carcass. Still, while death remains at the core of this nocturnal journey, few other films pulsate with such beautifully muted heartbeat. For all its ambiguity and supernatural overtones, no other piece of cinema quite manages to brush itself against the fabric of reality like this 1997 masterpiece.

In the same way that the film embraces cinematic conventions by crossing genres along the way, it also establishes a series of archetypes that, to some extent, aid our perception of the characters. But I would argue that to approach the film from a strictly Jungian or Freudian perspective is to deny its major strengths. While those elements are undeniably there, *Lost Highway* expresses something far more deep-seated – our primal discomfort in the face of the unknown.

Unashamedly masculine, the film employs the figure of the woman – amidst that most paradigmatic stage that is a marriage – as the ultimate source of anxiety, doubt and multi-layered depths. The husband's failure to penetrate her mind is reflected in his impotence when attempting to possess her body, on which he reads an indelibly inscribed sexual history. All ambiguity, external or otherwise, flows from there and escalates to the point of the necessary separation from that reality. And then there's what's undoubtedly the most important, misconstrued and underrated aspect of it all – the filmmaking.

For all its ambiguity of tone and subjectivity of imagery, the first half of *Lost Highway* is perhaps the closest to reality you will ever get on screen. Lynch understands perfectly that cinema, when distilled to its essence, is 'the fixing of time'. What we have in this film is something remarkable that goes beyond measured pace or rich atmosphere. The household we're invited to inhabit is filled with time that is both psychologically internal and unrelentingly external. In other words, it's the way we experience time in the real world.

The paradox rests upon the fact that cinemagoers expect a re-ordering of time, a sense of normality conveyed by the illusion of some sort of realism – hence the vast majority of reactions to the film being that of perplexity or repulsion.

The nightmarish narrative content may get in the way of grasping such notions, but I say: listen to silence that permeates 'your own time'. It may very well be as amplified as Lynch's.

capturafilmes.blogspot.co.uk
streamingthemovie.blogspot.co.uk

TWIN PEAKS AND LYNCH'S DIRTY DREAMS.

ALEXANDER MURRAY.

Welcome to **Twin Peaks**, Freudian flipside to America's overreaching ambition. Look at its snow-capped breasts, and between them, the uncanny valley where nothing is quite as it seems. This is the archetypal sleepy town, caught between two states of being. To watch it is to fall into the collective subconscious where all its characters are trapped.

"It's like I'm having the most beautiful dream and the most terrible nightmare all at once," confesses Donna Hayward, best friend of prom queen Laura Palmer, whose murder rips open the town's psyche and summons FBI Special Agent Cooper to investigate. Both logical and intuitive, Cooper straddles the conscious and subconscious realms. At night, he visits the Red Room, a dream-within-a-dream where everything is reversed like it's glimpsed in a mirror.

Twin Peaks is America's naked selfie. This is the country that institutionalised wish fulfillment and repatriated psychoanalysis to mop up the mess of getting exactly what you think you need. In *Twin Peaks*, the woozy tension between desire and reality hangs muskily in the air. It's probably why they make such damn fine coffee.

Lynch fuses noir (sex and detectives) with gothic (fear of the familiar) and carnie culture (a giant and a dwarf) to create a campy pastiche that seduces as much as it reduces that seduction to a formula (lounge music and lipstick). Baudrillard once said that seduction cannot be represented, because by showing it, you're doing it. It's testament to Lynch's seductive power that even feminists love this schlocky soap about rape fantasies.

Dreams and fantasies are the fly tips of the conscious mind, where we can twerk freely and wake up sane, safe and sanitised. But in *Twin Peaks*, night infects day, merging hallucinations with reality: a babe wrapped up like a bouquet; a woman talking to her pet log; dreamy girls dancing to jazz. Most terrifying of all, sex itself emerges as a demon called Bob in cut-off denim who lurks at the foot of your bed.

In Lynch's dystopia, male desire penetrates the red womb-room of the nation's subconscious. Ultimately, Agent Cooper discovers to his cost that the whole town killed Laura, just as America corrupts all innocence.

Twin Peaks is a kind of pillow purgatory, nestled between the bosoms of sex and death or good and evil. And as with all dreams, there's no resolution – just a lingering tingle of horniness and horror.

Set during the turbulence of the English Civil War of the 17th century, where superstition and mass hysteria are rife, Matthew Hopkins (Vincent Price) is appointed Witchfinder General to stamp out sorcery through whatever means necessary. Shown as part of the ongoing BFI nationwide season Gothic: The Dark Heart of Film.



Lost Highway (1997)



Twin Peaks (1990)

THIS MONTH AT THE SHOWROOM...

WITCHFINDER GENERAL.

TUESDAY 19TH NOVEMBER.
DIR. MICHAEL REEVES | 1968 | UK | 1hr 22mins.



CADS.

**7 SMITHFIELD.
CADS-ONLINE.CO.UK**

Many readers will be aware of Creative Arts Development Space (CADS), whether it's through their art exhibitions and studio spaces, Dirty Little Secret (DLS) nightclub or WaveLab digital media centre. What you may not know is that CADS was recently awarded charity status – a huge development for the organisation and a sign of many great things to come.

Situated in an old cutlery factory just off Shalesmoor and founded back in 2009, CADS has up until now operated as a self-sufficient social enterprise with a small amount of local and international funding support. The organisation as a whole offers 69 studio spaces for artists, musicians, designers and record labels across four separate locations, the Smithfield complex being one of them. They provide exhibition and venue space for all manner of creative ventures, with short-term rents and no red tape, and under their spaceCADets programme they are currently providing six weeks of free studio space to help people develop their ideas.

The aforementioned WaveLab, a digital media centre featuring film and music production facilities, product design and 3D printing, is one CADS-associated success story among many, as is SKINN – Shalesmoor, Kelham Island & Neepsend Network, a not-for-profit group working to improve the surrounding area with all manner of projects, including Furnace Park on Matthew Street, a brownfield site that is being developed into a curated community space for performance and exhibitions.

Whether you're an artist, designer, musician, producer, DJ, promoter or just a punter, CADS has something to offer you. Their new website will launch soon, with a nifty new feature which allows people to upload and share available spaces to bring in potential tenants, with a focus on short-term renting at locations earmarked for future development.

Periods of economic downturn are often the most creatively fertile, and CADS is a perfect example of how disused, run-down spaces can be transformed into hives of activity – with plenty of hard graft, of course. If you haven't been down there, keep an eye out for upcoming events and exhibitions.



POINT BLANK & PERFORMANCE REPUBLIC.

**THE RIVERSIDE, 1 MOWBRAY ST.
POINTBLANK.ORG.UK**

Point Blank is a charitable arts organisation working across South Yorkshire to support the performing arts. Point Blank bought the Riverside Pub in 2009 and has since been working hard to establish a unique programme of performance, from spoken word to music and drama. They've managed to do a cracking pint of ale as well.

Point Blank's work includes producing new platforms, developing touring infrastructure and providing artists with the capacity to develop their work further through the Elevator programme, which not only offers awards to local artists but also provides professional development through the use of work spaces and performance opportunities.

Recently Point Blank have launched the Performance Republic South Yorkshire Touring Network, providing venues and performers with a calendar of potential performance dates across South Yorkshire, not only increasing arts audiences in traditional 'cold spots', but also actively enabling artists to access unique performance opportunities. The network focuses on non-traditional venues and has a distinct emphasis on quality and variety, both on an international as well as a local level.

Of particular note this month, Performance Republic will be hosting two shows on 7th November at different venues in Sheffield – one featuring the exceptional Kate Tempest and her acclaimed new work 'Wasted' at the School of English Theatre, the other with the innovative and intimate performance group Action Hero, who will be performing their new work 'A Western' at the Riverside. This is a piece which seeks to revive the epic setting of the Wild West while investigating the space between participant and audience, structured event and improvisation.

Also worthy of your attention is Shipping Forecast on 28th November, which features much loved local poets Stan Skinny and Gav Roberts, alongside the acclaimed Ralph Dartford, ('The Thing She Said', Now Then #62). We also hear on the grapevine that an afterparty is planned with the much loved Bar Stewards of Val Doonican.

If you would like further information on opportunities at Point Blank, check out their website.

FAVOURITES.

OUR PICK OF THE BUNCH.

NEW CREATIVE CO-OP.

ANDREA@HUELLA.CO.UK

Big things are brewing on Glossop Road. On the stretch of terraced houses between the Harley and the Union, plans are afoot to transform a row of houses into a creative co-operative, featuring a cafe-bar and deli, gallery, art and design retail space, workshops, offices, artist studios, meeting and event spaces, a fabrication lab and rooftop gardens.

Sounds ambitious, but after talking to the people behind it, our bet is that this will become a hub of independent retail, education, micro manufacturing and innovation. They will soon be launching a public share issue with a view to raising £100,000 of funding.

Give them your support and get involved. For more info, contact Andrea@huella.co.uk.

MIRAGE ELECTRONIC CIGARETTES.

**0114 250 8908.
MIRAGECIGARETTES.CO.UK**

Most of our readers will be aware of the recent developments in electronic cigarettes, providing a safer, healthier, more affordable alternative to the dirty tobacco of yesteryear. Gone are the days of hacking morning coughs and hangovers which seem four times harsher than they should do.

Mirage is a local business which has been running for six years. They are one of the UK's market leaders in e-cig technology and have opened 20 new shops this year alone. They focus on quality and safety with CE and Rosh batteries, as well as – relatively uniquely in this burgeoning sector – all UK-tested liquids. They are currently offering a 10% student discount and are always happy to demonstrate products in store should you need assistance or further explanation.

RONEYS.

**276 SHARROW VALE ROAD.
0114 2660593.**

Roneys Butchers have been providing high quality, locally sourced meat for over 75 years. They are renowned for their legendary hot roast pork sandwiches, as well as their Kelly Bronze Turkeys, possibly the finest quality Christmas turkey in all the land. They also provide hog roasts for Christmas parties and Halloween festivities, should one so desire.

In particular, we're big fans of their sausage and pie ranges, featuring remarkable combinations like asparagus & blue cheese and cranberry & wild mushroom. These delicacies litter the counter like gold pennies in a wishing well. Not forgetting the infamous Huntsman or pork & stilton pie ranges, both of which leave the taste buds slaving with contentment. So we say go forth this winter, go local, go Roneys.

HAGGLERS CORNER.

**586 QUEENS ROAD.
HAGGLERSCORNER.CO.UK**

Hagglers Corner is a community of small independent traders and makers, housed under one roof on Queens Road, next to Lowfield Primary School. Currently celebrating its third year of existence, Hagglers is home to 16 businesses, among them a piano teacher, a florist, a tattooist, an acting agency, a fashion designer and a carpenter. They also host regular live music events and workshops on all manner of topics, including crocheting and crafts for kids, and their courtyard cafe is relaxing and homely. Space is available for hire, so visit their site if you're interested.

Originally home to a joinery company, the building was empty for over a decade before Dave and Sarah took it on in 2010. Here's to another three years of supporting local creative endeavours.

SHEFFIELD PRINT FAIR.

**16TH NOVEMBER.
SHEFFIELDPRINTMAKERS.COM**

Organised by local group Sheffield Printmakers, the first Sheffield Print Fair will take place at St Mary's Church on Bramhall Lane on Saturday 16th November. Supported by local design agency Dust and raising funds for the church and WaterAid, the event will feature 36 stalls of print, taking in methods as diverse as linocut, collagraph, screen print, etching, drypoint and letterpress, as well as various demonstrations throughout the day.

Artists involved include James Green, Mick Marston, Jonathan Wilkinson, Neil Woodall and Leaf City Press, and there will also be food stalls on site for when your tummy starts rumbling. If you have an interest in printing in its many forms, get yourself down there and have a look - £1 for adults and under 16s free.

TAMPER.

**0114 327 1080.
TAMPERCOFFEE.CO.UK**

If you're ever in town wondering where you can get a coffee that doesn't insult your taste buds, visit one of Tamper's fine establishments, located on Westfield Terrace and Sellers Wheel, Arundel Street. The former has been a local favourite for a while now, but the latter only opened a few months back. Not that you'd notice – it seems pretty well frequented at most hours of the day, and for good reason. Tamper coffee is a.) incredibly tasty, b.) refreshingly affordable, and c.) served with double shots as standard.

Owner Jonathan is a trained barista who has brought all the style and simplicity of New Zealand coffee bars over to our fair isle, and thank the heavens. They also serve quality teas and fresh food made on site.

Times are tough, unemployment is high, public services are being cut – more and more people need support. This page lists some essential services available to the people of Sheffield. If you know someone in need or would like to volunteer your time, we would recommend contacting the following organisations.



DROP-IN SUPPORT.

Archer Project.

Drop-in centre for the homeless and vulnerable. Food, clothing, showers, laundry, support and health professional. 0114 263 6970 (Mon-Fri, 8:30-1:30)

Big Issue in The North.

Employment and means of income for homeless and vulnerable people. Sheffield Cathedral, Church Street, S1 1HA 0114 263 6961 (Mon/Fri/Sat, 9-2 & Tues/Weds/Thurs, 9-1)

Emmaus.

Provides a home, meaningful work and a future to homeless adults. Call for appointment. Unit 5, Sipelia Works, Cadman Street, S4 7ZG 0114 272 0677 (Mon-Fri, 9-4:30)

St Wilfrid's Centre.

Support for the homeless, vulnerable and socially excluded. Food, clothing, showers, laundry, activities, housing support. 524 Queen's Road, S2 4DT 0114 255 5720 (Mon-Fri, 10-4)

ASSIST.

Short-term support for refused asylum seekers. Drop-in help desks for asylum and refugee issues. Victoria Hall, Norfolk Street, S1 2JB 0114 275 4960 (Weds, 2-4pm)

Northern Refugee Centre (NRC).

Drop-in advice service on asylum support, welfare, education, employment, housing and healthcare. Units 2B/3, North Gallery, Castle Market, Exchange Street, S1 2AH 0114 272 9332 (Tues 10-1, Thurs 10-2, Weds 9.30-12)

HEALTH.

NHS Walk-In Centre.

Rockingham House, Broad Lane, S1 3PD 0114 241 2700 (everyday: 8am - 8pm)

Central Health Clinic.

1 Mulberry Street, S1 2PJ Sexual Health Drop-In & Youth Clinic - 0114 305 4000 Mulberry Practice for Asylum Seekers - 0114 305 4050

HOUSING.

Housing Solutions.

Support for anyone over 16 with a housing problem. Howden House, 1 Union Street, S1 2SH 0114 273 5142 (Mon-Fri, 8:30am-5:30pm) 0800 731 1689 (emergency out of hours)

Roundabout.

Emergency accommodation for 16-21 year olds. On-going support services and life skills. 13-17 St Barnabas Road, S2 4TF 0114 258 9829 (emergency, 24 hours, 7 days) 0114 258 6781 (housing advice)

Turning Point.

Support to access accommodation for rough sleepers and those at risk of rough sleeping. Over 18s. 44 Sidney Street, S1 4RH 0114 275 5973 (Mon-Fri, 8:30am-5pm)

ALCOHOL & SUBSTANCE MISUSE.

Fitzwilliam Centre.

Service for adults experiencing serious problems with use of alcohol and drugs. 143-145 Fitzwilliam Street, S1 4JP 0114 305 0500 / 0845 345 1549 (open access alcohol services)

Arundel Street Project (CRI).

Open access drug service. Drop-in, needle exchange, one-to-one keywork, support and advice for over 18s. 92a Arundel St, S1 4RE 0114 272 1481 (Mon-Fri 9-5, Thurs 9-8, Narcotics Anonymous Tues 6-7:30)

Other Services.

Food Banks - Food banks operate all over Sheffield, but referrals are required. Visit sheffieldfoodbank.org.uk for more information.

Sheffield Credit Union - Savings and loan co-operative that is an alternative to high street banking - 0114 276 0787

Local Police - 0114 220 2020

A&E: Northern General - 0114 243 4343

A&E: Children's Hospital - 0114 271 7000

Sheffield Domestic Abuse Helpline - 0808 808 2241

Sheffield Rape & Sexual Abuse Counselling Service - 0114 244 7936

Samaritans - 0114 276 7277 / 08457 90 90 90

NHS Direct - 0845 46 47

FRI 8TH NOV

**GEORGE FITZGERALD
MOSCA**

GEOFF TICEHURST



FRI 22ND NOV

**JUSTIN MARTIN
T.WILLIAMS
SQUAREHEAD**

WED 13TH NOV

**LAURA VEIRS
LED TO SEA**

SAT 23RD NOV

DUB PISTOLS



FRI 15TH NOV

**THE GENTLEMEN
MIKE DIGNAM + SCREAMING MALDINI**

SAT 14TH DEC

**PAUL HEATON
SABELLA**

SAT 16TH NOV / MOBO HONOURS TOUR PRESENTS

SO SOLID CREW

THU 23RD JAN

**DAN LE SAC VS
SCROOBIUS PIP**

SUN 17TH NOV / TINY TEETH PRESENTS

**WASHINGTON IRVING
@ GREYSTONES**

WED 5TH FEB

**RON POPE & WAKY! WAKY!
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FRI 22ND NOV

SECTION 60

SAT 8TH FEB

MIKILL PANE



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north

roundabout
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Helping the homeless and vulnerable



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 5. SHAKESPEARES
 6. CADS
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 8. THE HARLEY
 9. THE RED DEER
 10. SPACEMAN
 11. MIRAGE E CIGARETTES
 12. FACT TOTEM
 13. SHOWROOM WORKSTATION
 14. LEADMILL
 15. CORPORATION
 16. THE PLUG
 17. TWO STEPS FISHERIES
 18. RONEYS BUTCHERS
 19. PORTER BOOKS
 20. JULE FEST
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 22. ABBEYDALE BREWERY
 23. THE OLD SWEET SHOP
 24. THE WHITE LION
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